ORGAN 83.

83

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Nº 5799.

Pièces originales

pour

Orgue

par

F. E. GLADSTONE.

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86, Newgate Street, E.C. & 1, Foubert's Place, W.

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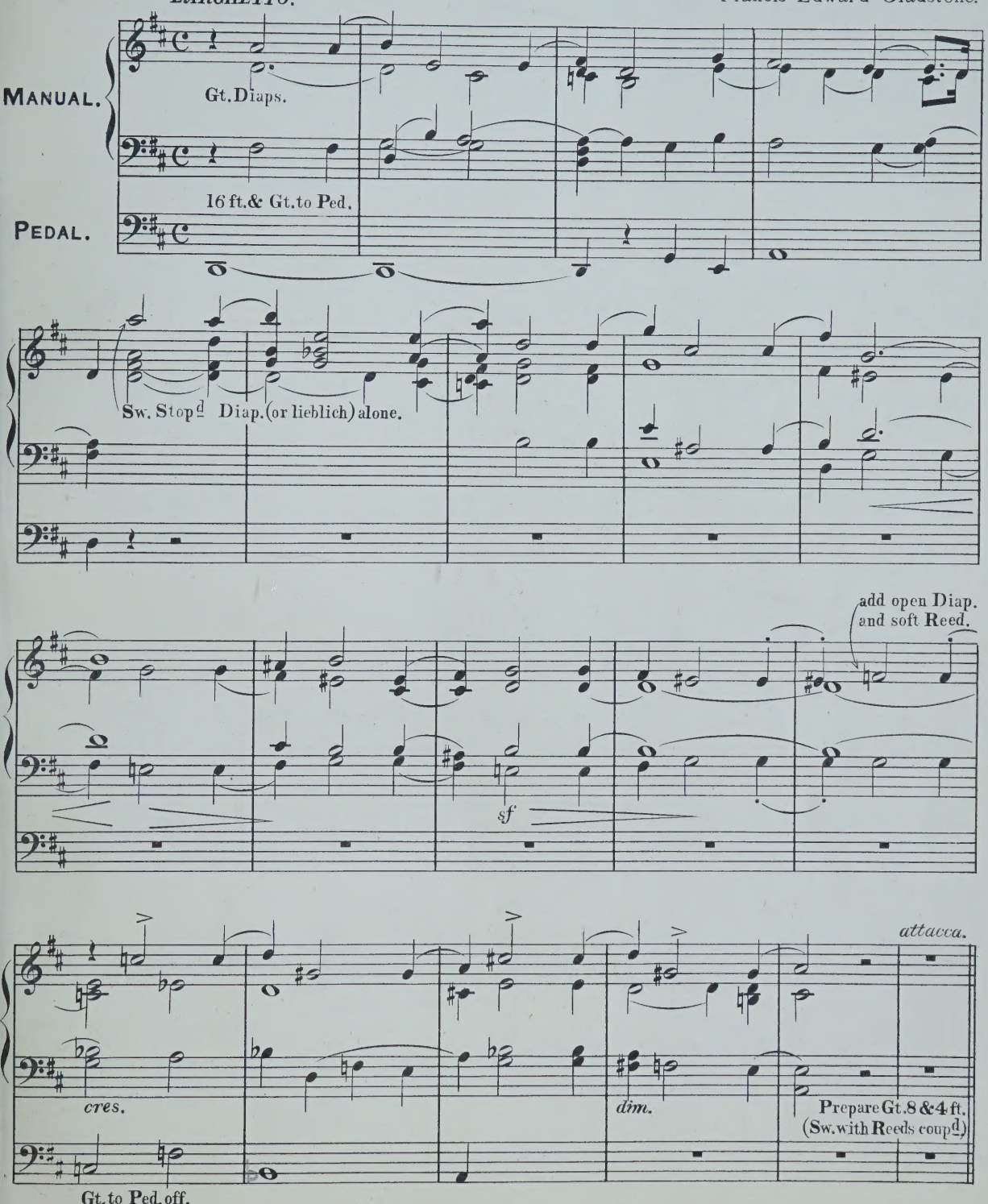
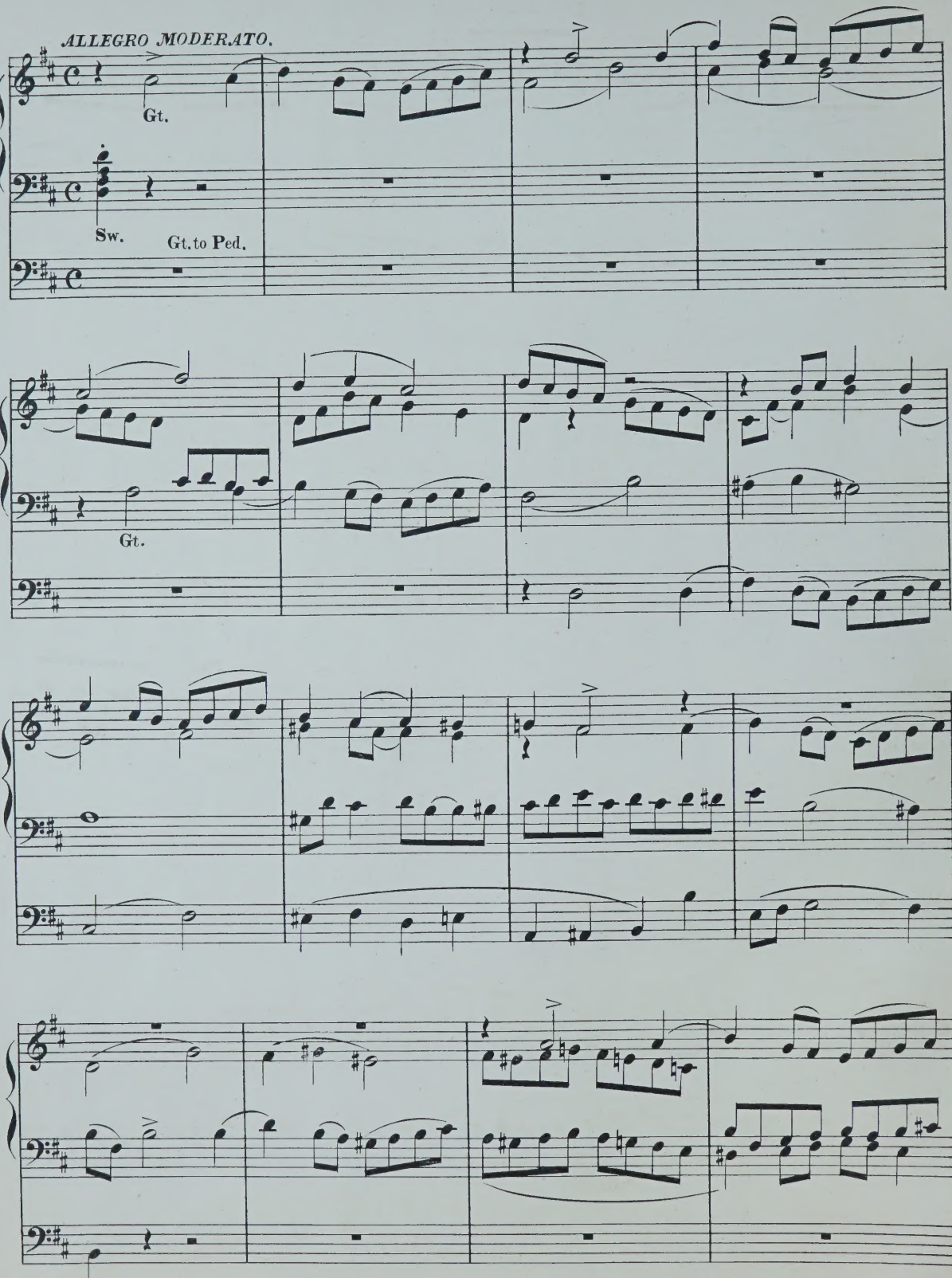
INTRODUCTION AND FUGHETTA.

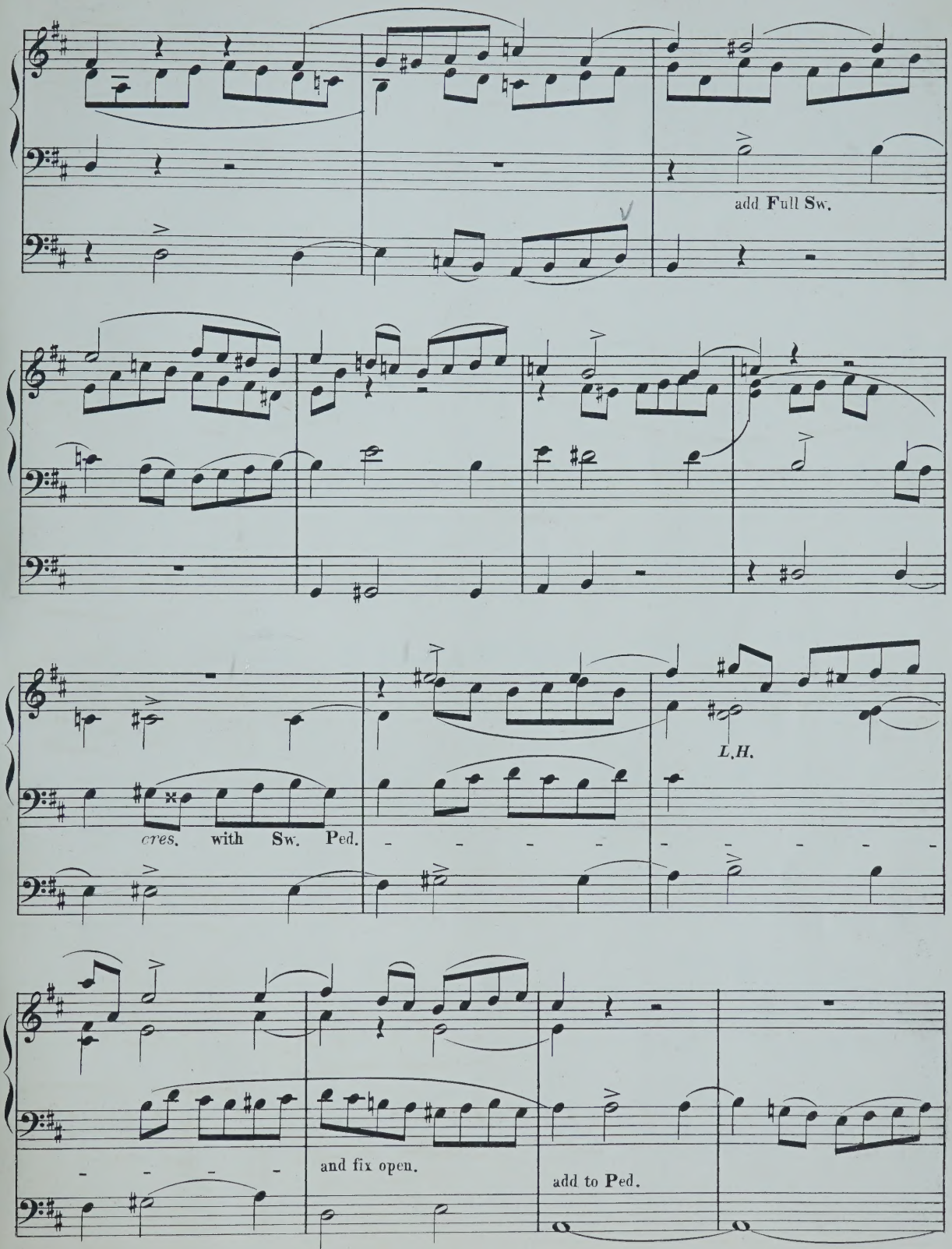
LARGHETTO.

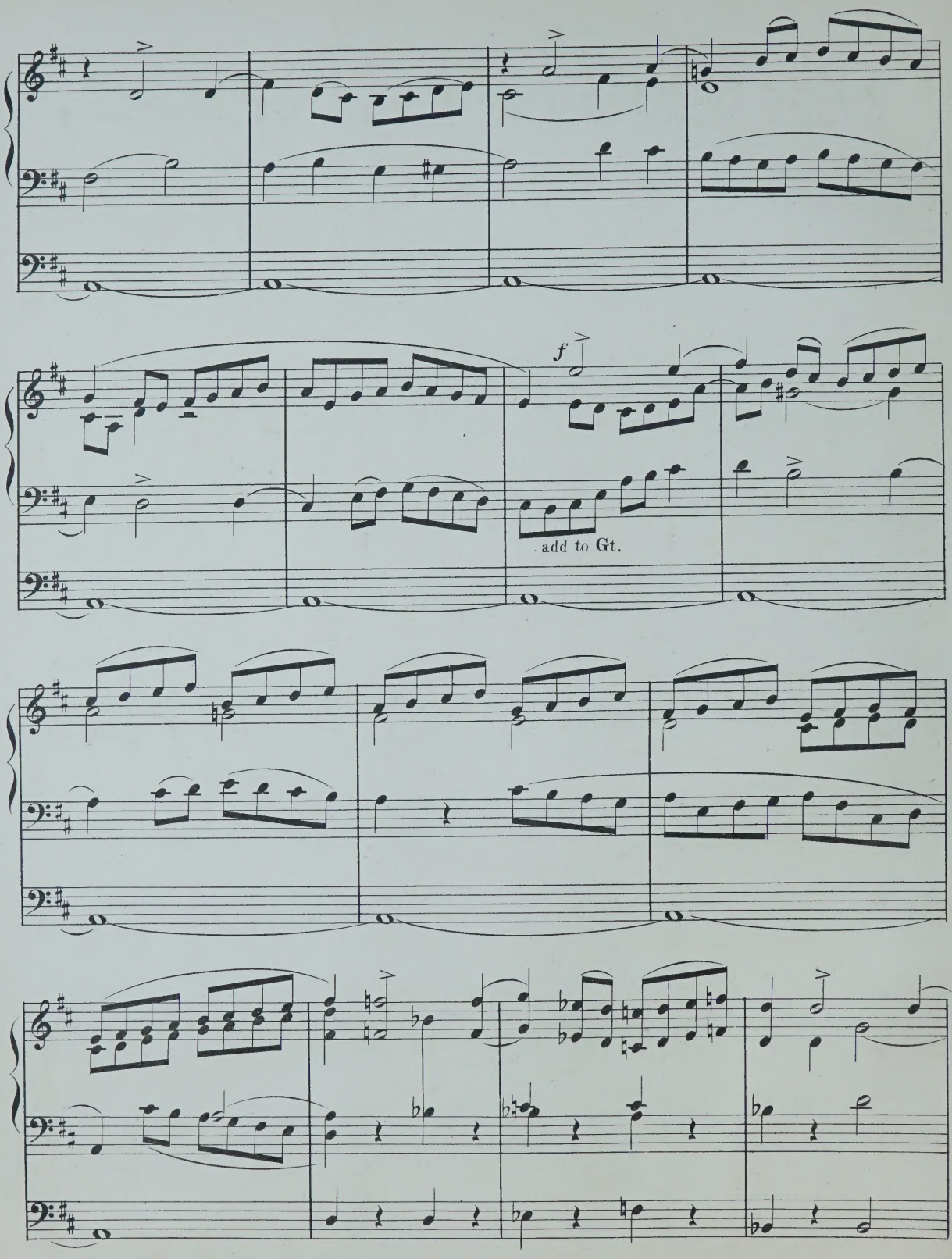
Francis Edward Gladstone.

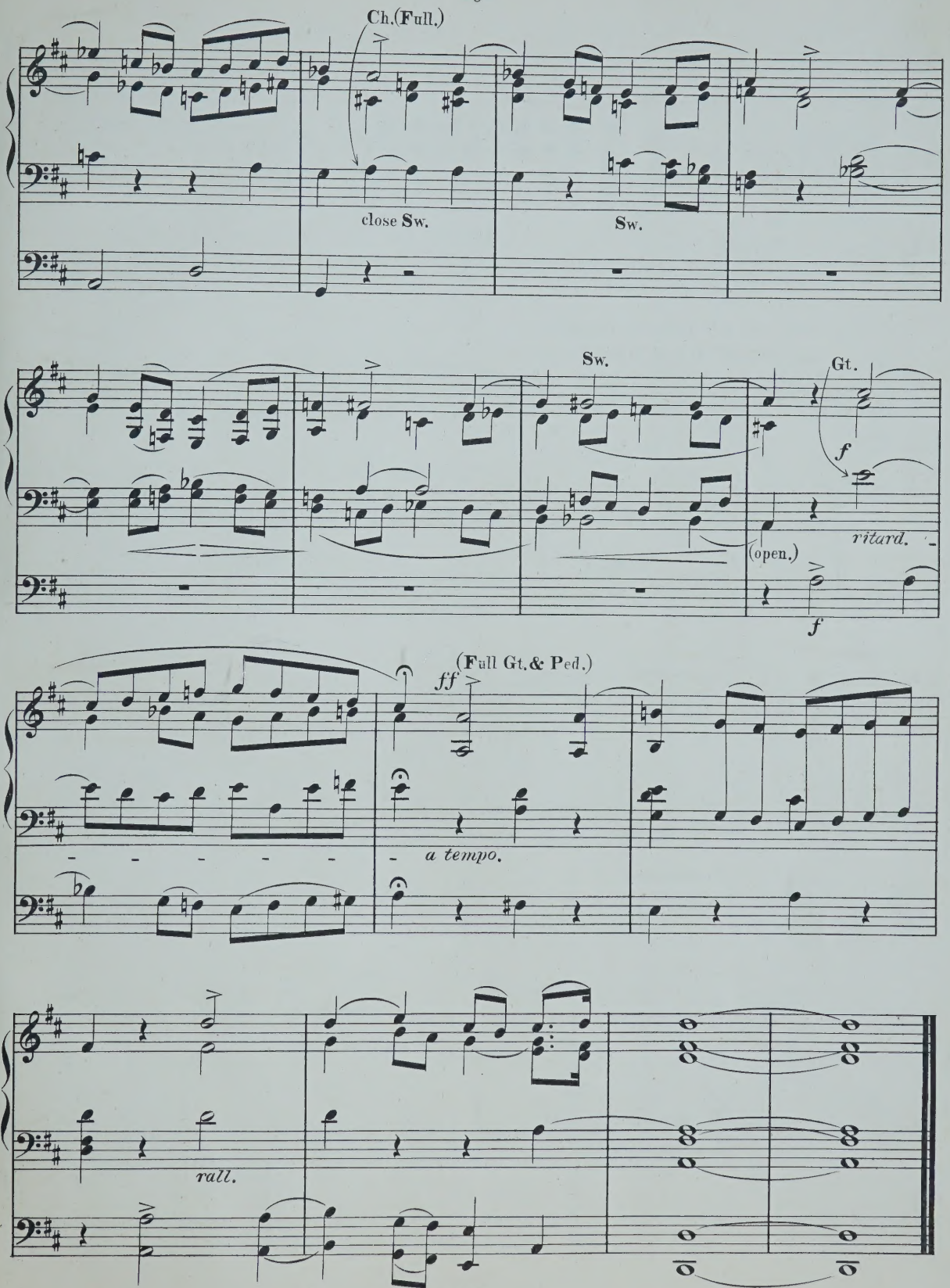


Music Printing Officine, 10, Lexington Street, London, W.


ALLEGRO MODERATO.
Gt.
Sw.
Gt. to Ped.
Gt.

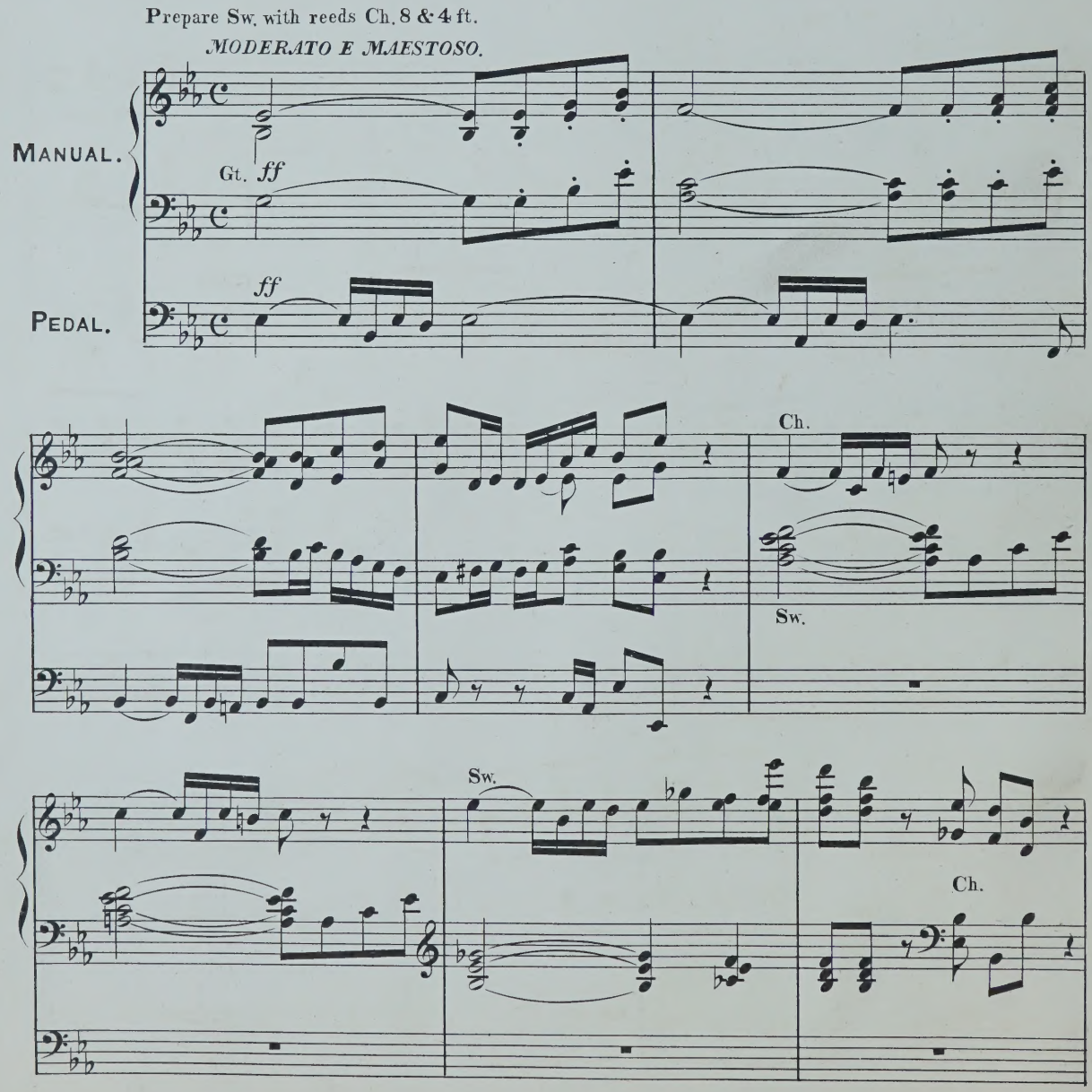

add Full Sw.
L.H.
cres. with Sw. Ped.
and fix open.
add to Ped.

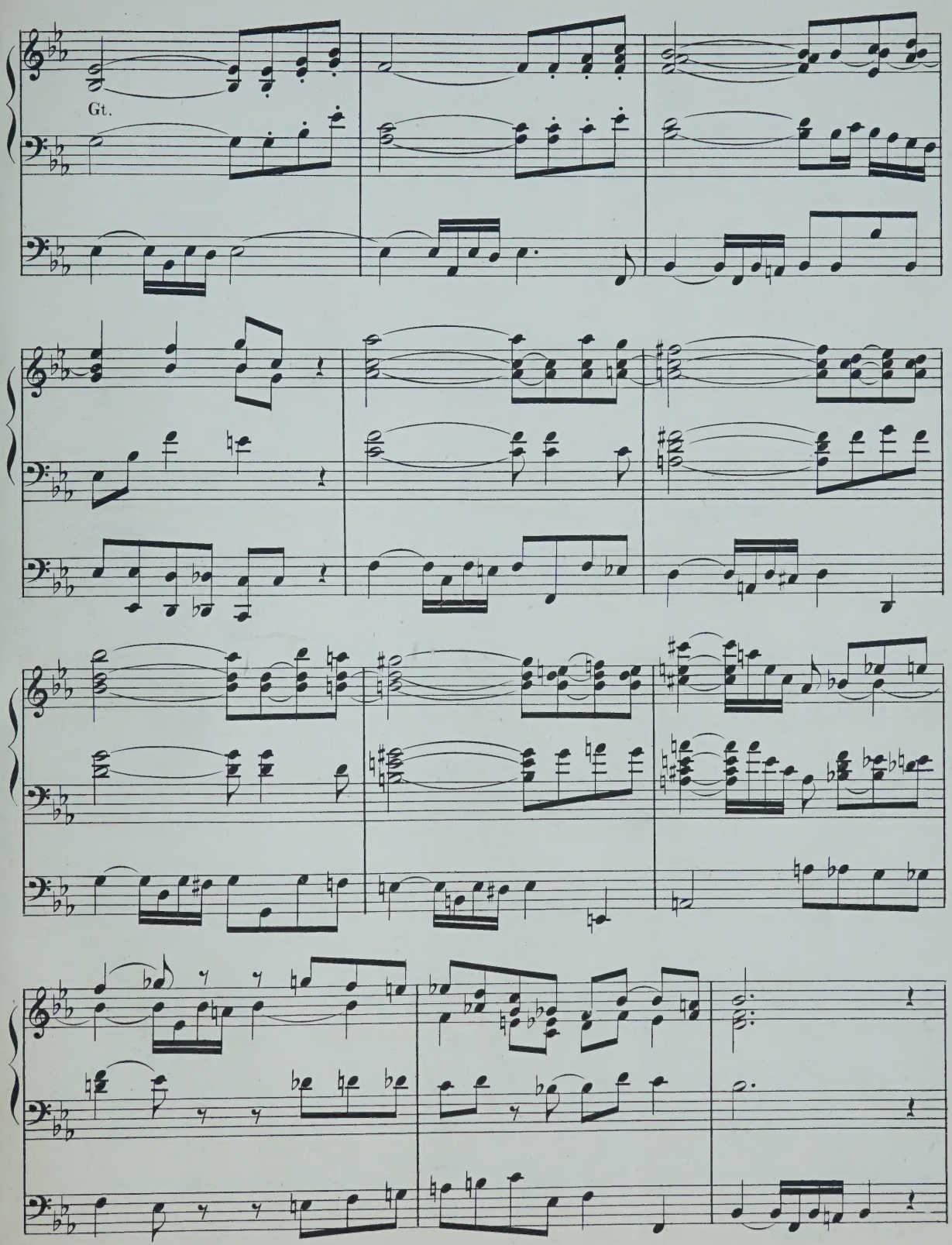

f
add to Gt.

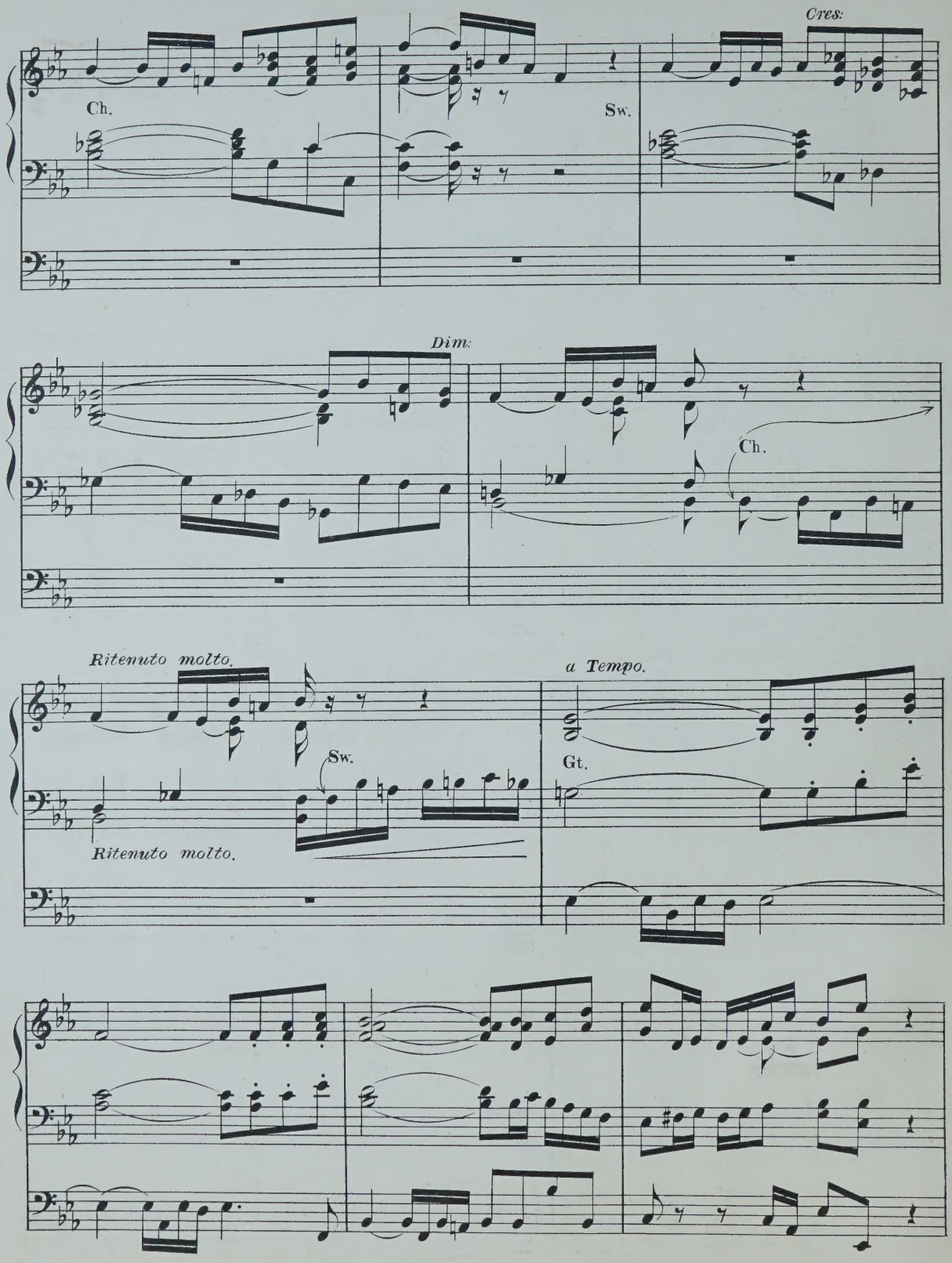

Ch.(Full.)
close Sw.
Sw.
Sw.
Gt.
f
ritard.
(open.)
f
(Full Gt.& Ped.)
ff
a tempo.
rall.

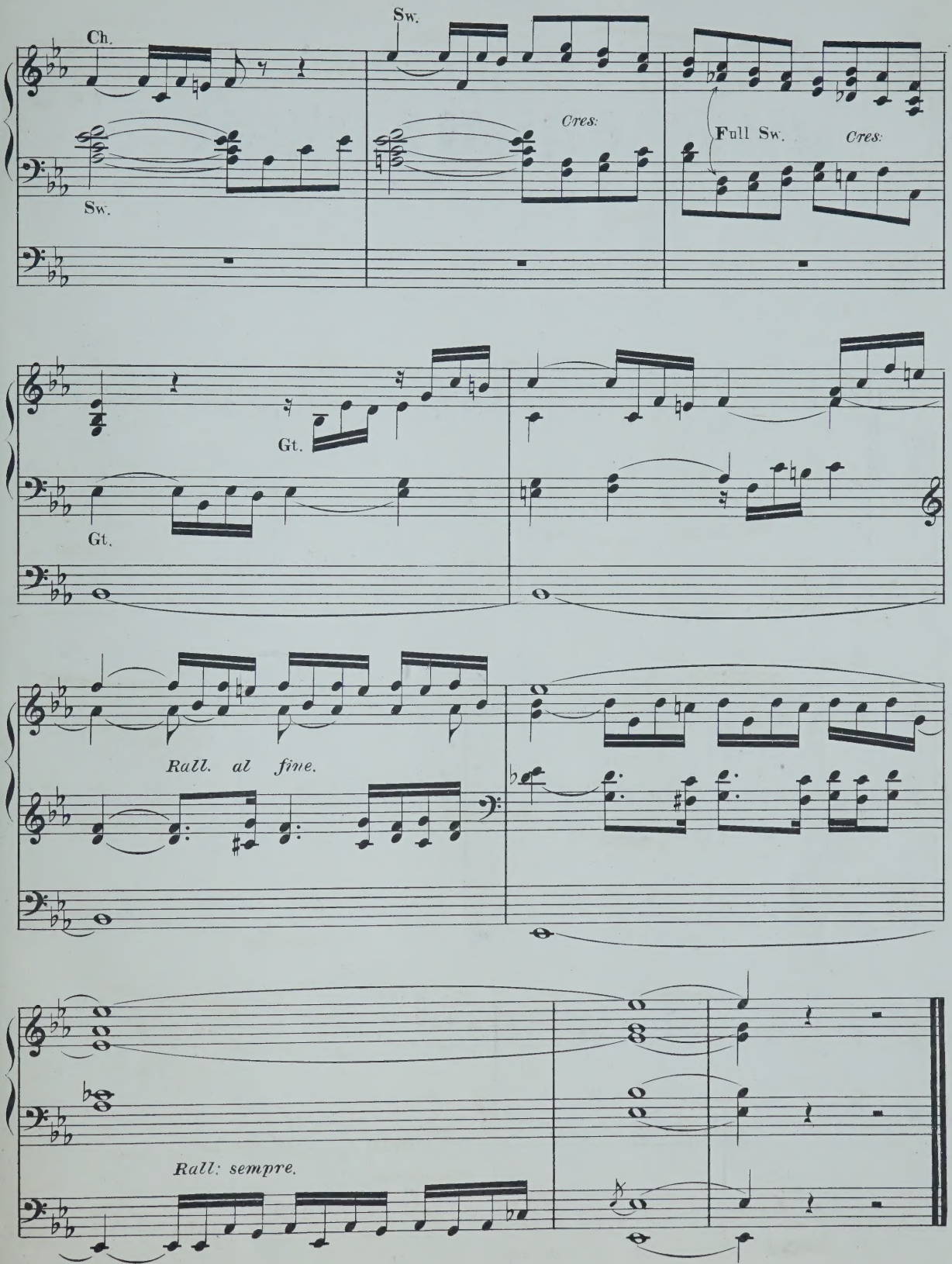
Too short

POSTLUDE.

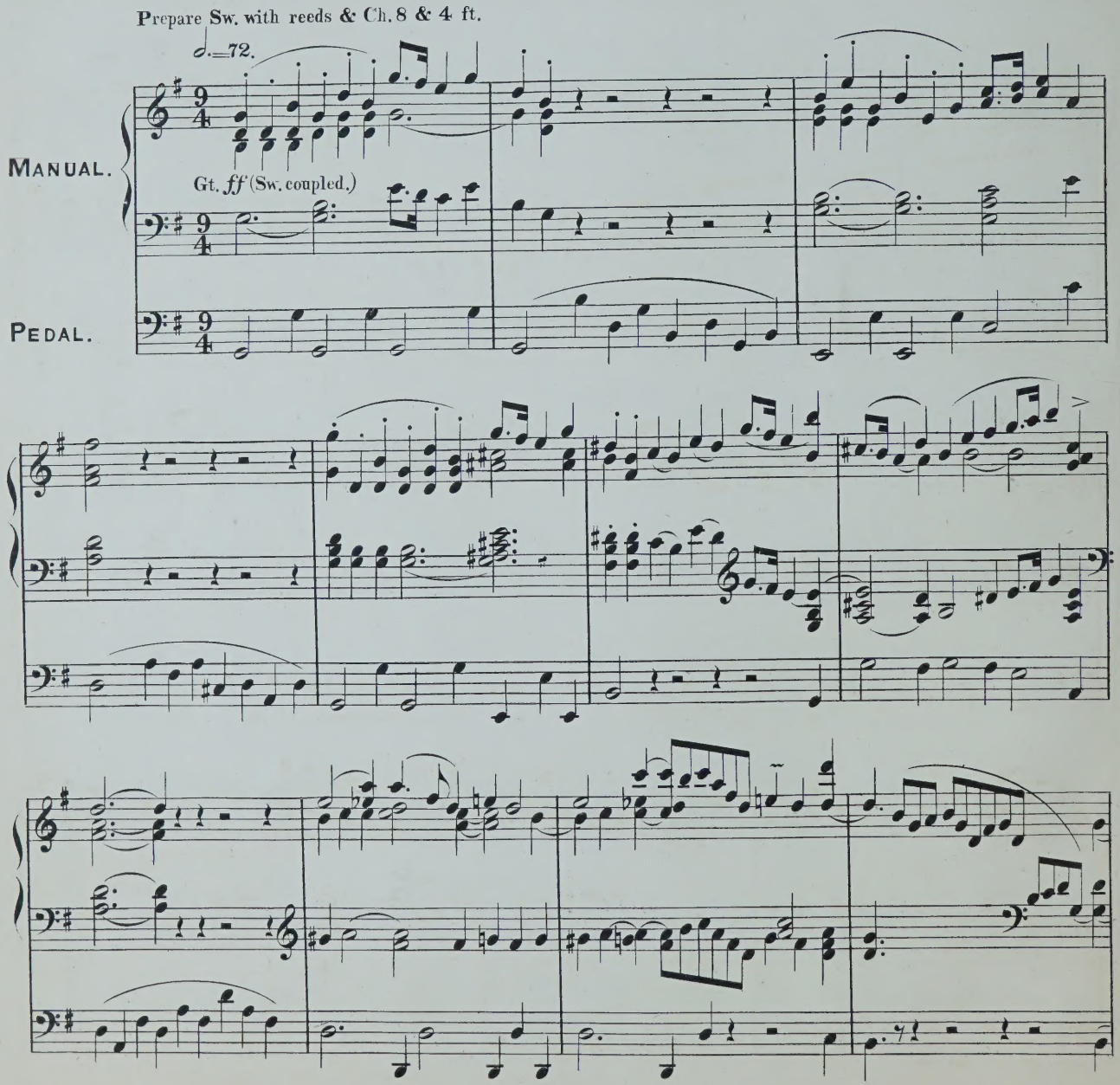


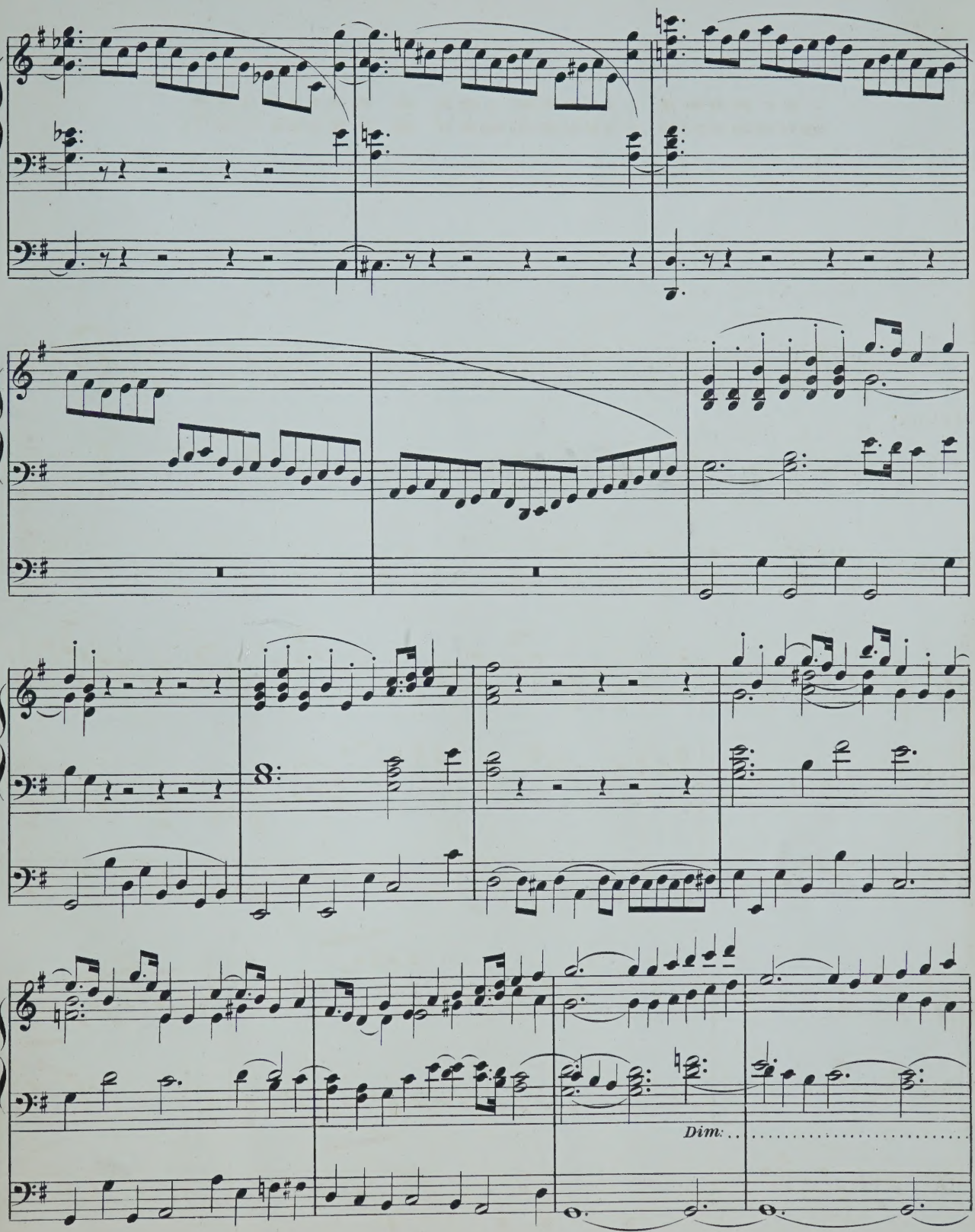

Gt.

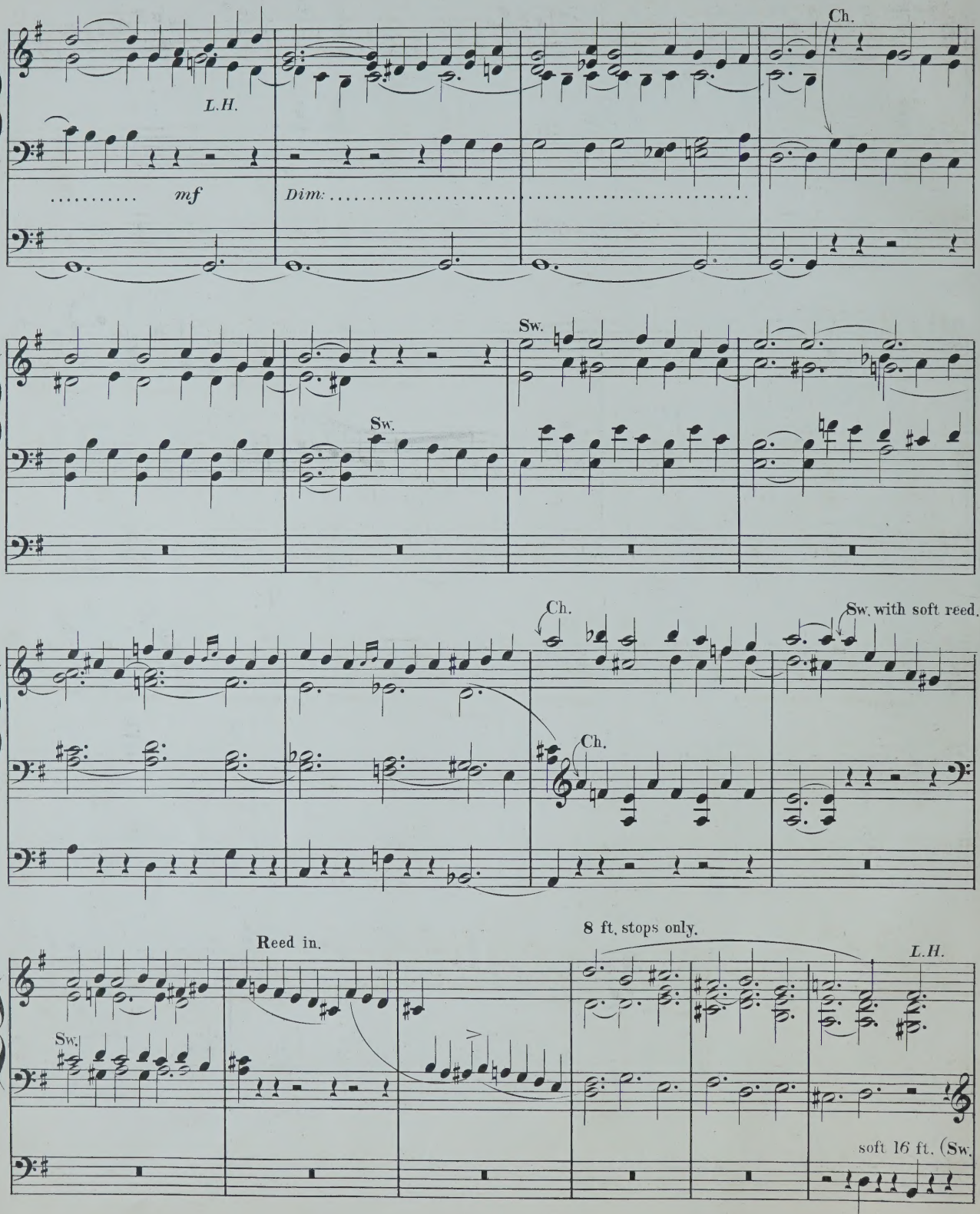

Cres:
Ch.
Sw.
Dim:
Ch.
Ritenuto molto.
Sw.
Ritenuto molto.
a Tempo.
Gt.

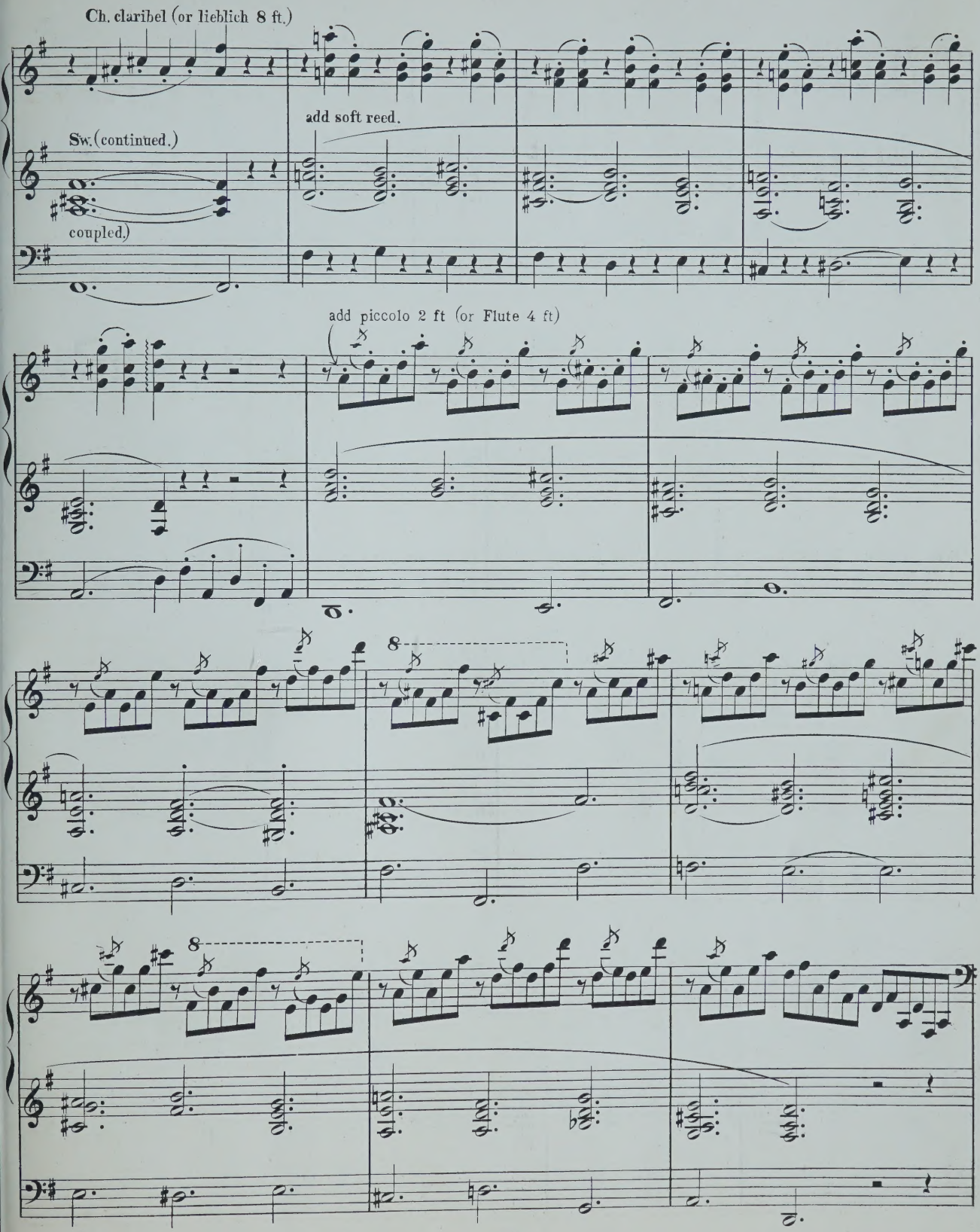

Ch.
Sw.
Sw.
Cres:
Full Sw.
Cres:
Gt.
Gt.
Rall. al fine.
Rall: sempre.

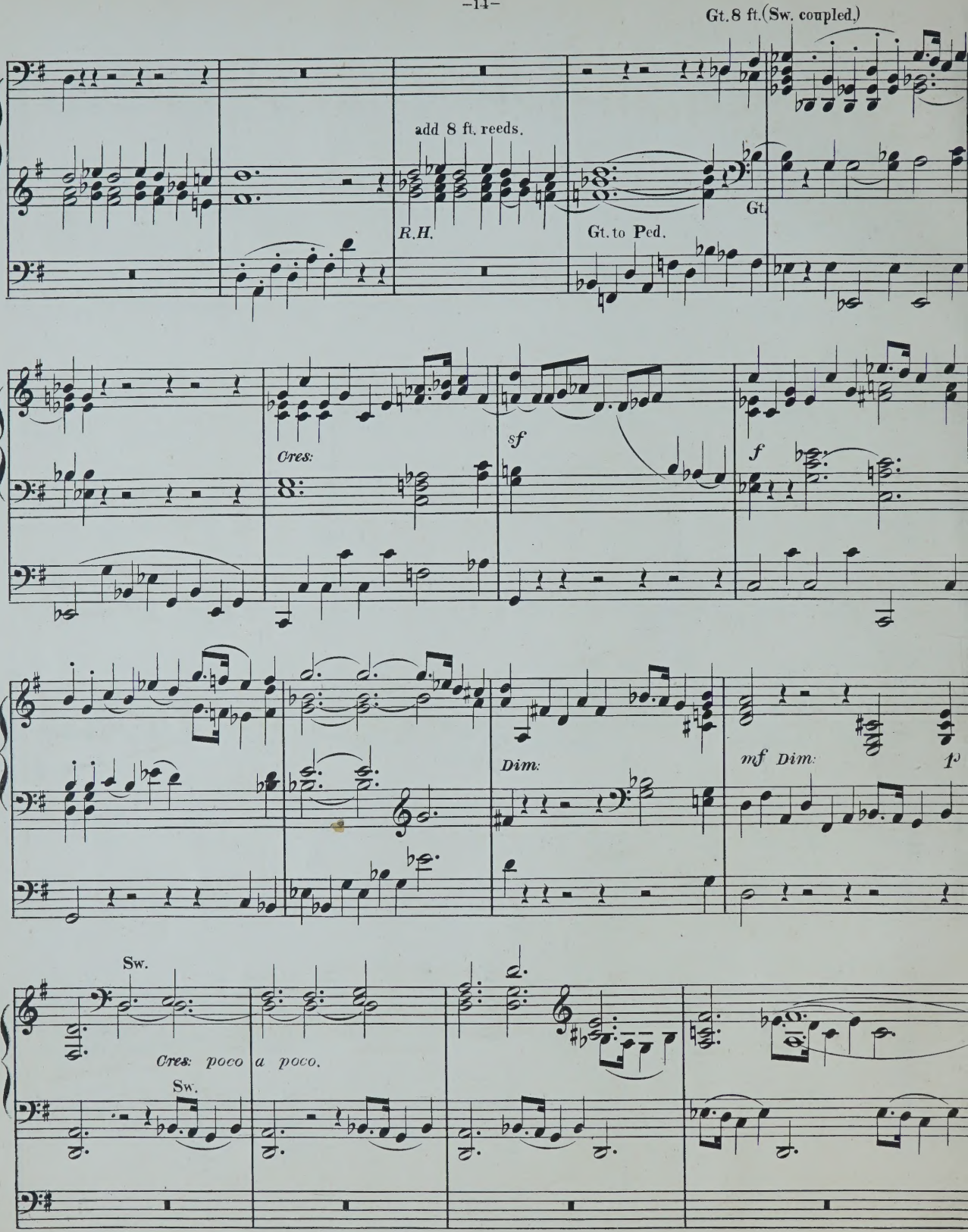
ALLEGRO MODERATO E POMPOSO.

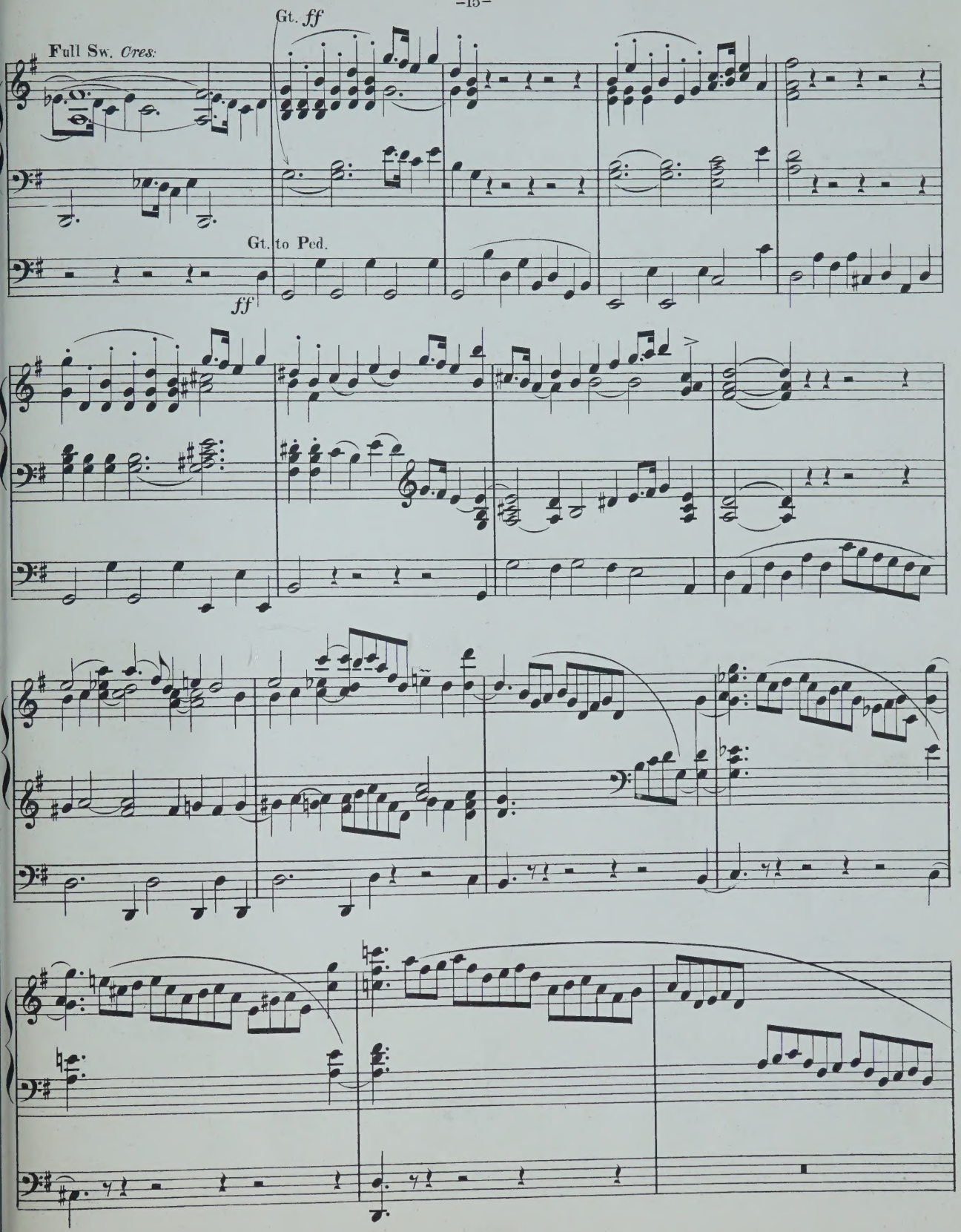


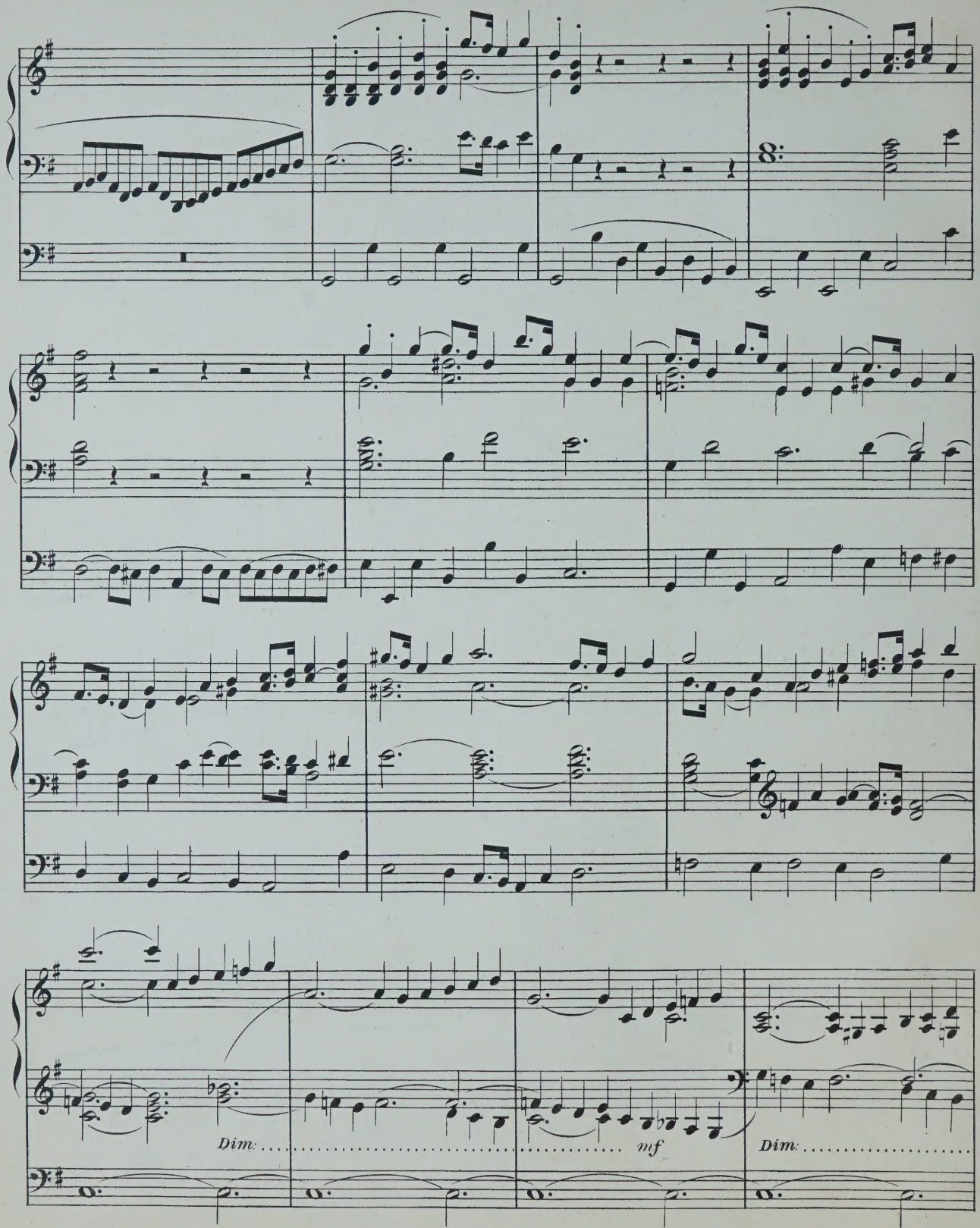

8:
Dim.

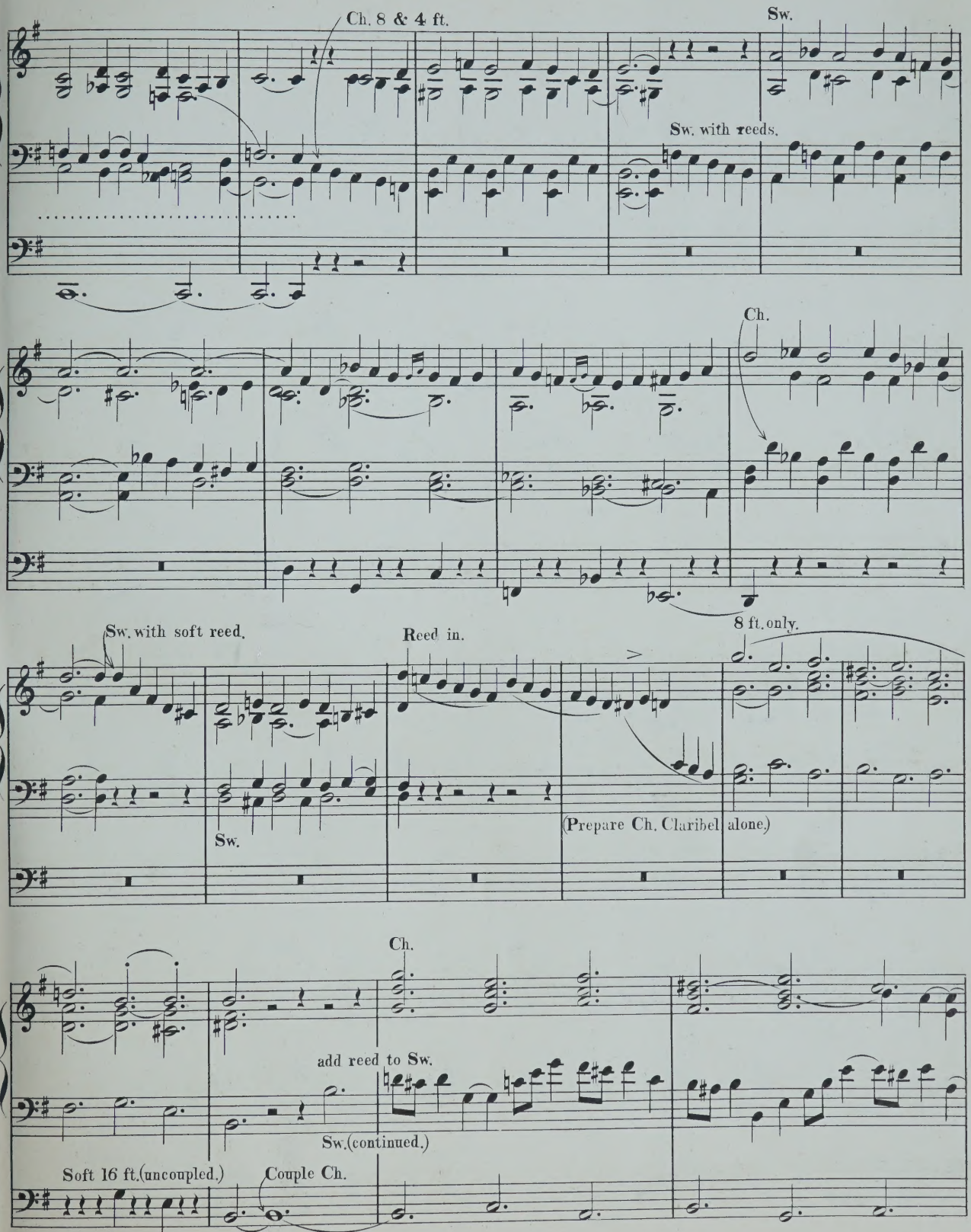

Ch.
L.H.
mf
Dim:
Sw.
Sw.
Ch.
Sw. with soft reed.
Ch.
Reed in.
8 ft. stops only.
L.H.
Sw.
soft 16 ft. (Sw.

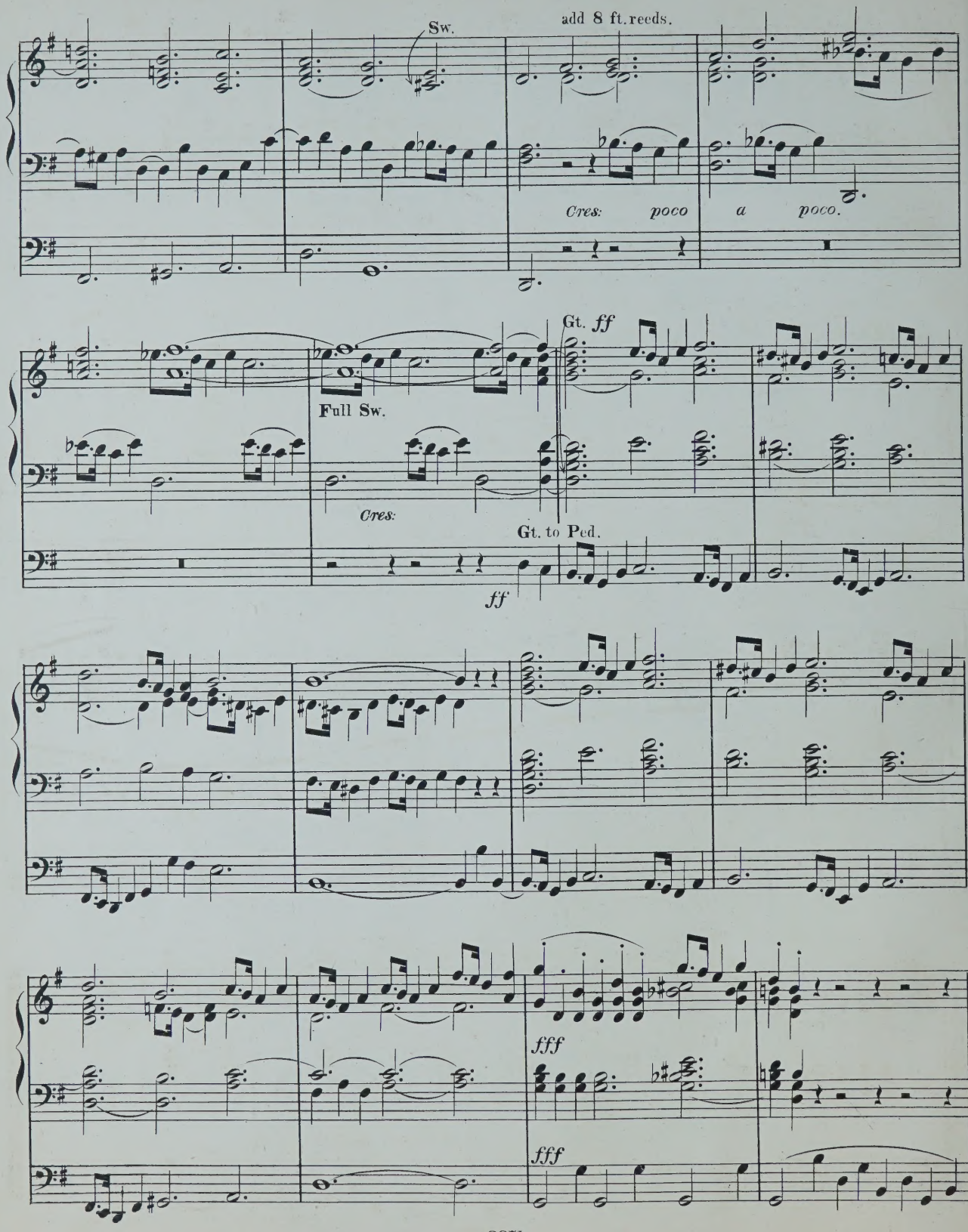

Ch. claribel (or lieblich 8 ft.)
add soft reed.
Sw. (continued.)
coupled.)
add piccolo 2 ft (or Flute 4 ft)
8
8

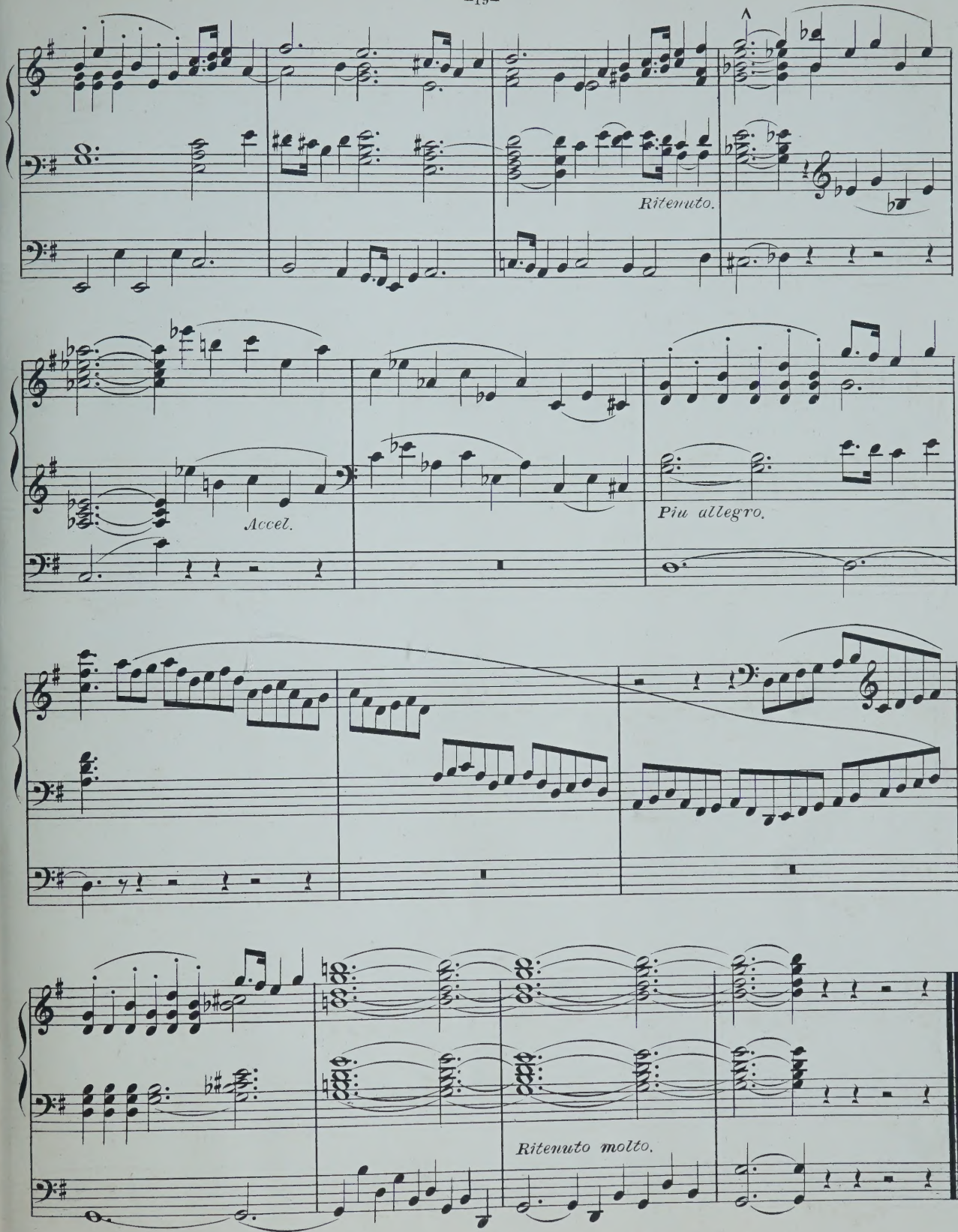

Gt. 8 ft. (Sw. coupled.)
add 8 ft. reeds.
R.H.
Gt.
Gt. to Ped.
Cres:
sf
f
Dim:
mf Dim:
Sw.
Cres: poco a poco.
Sw.


Full Sw. *Cres.*
Gt. *ff*
Gt. to Ped.
ff

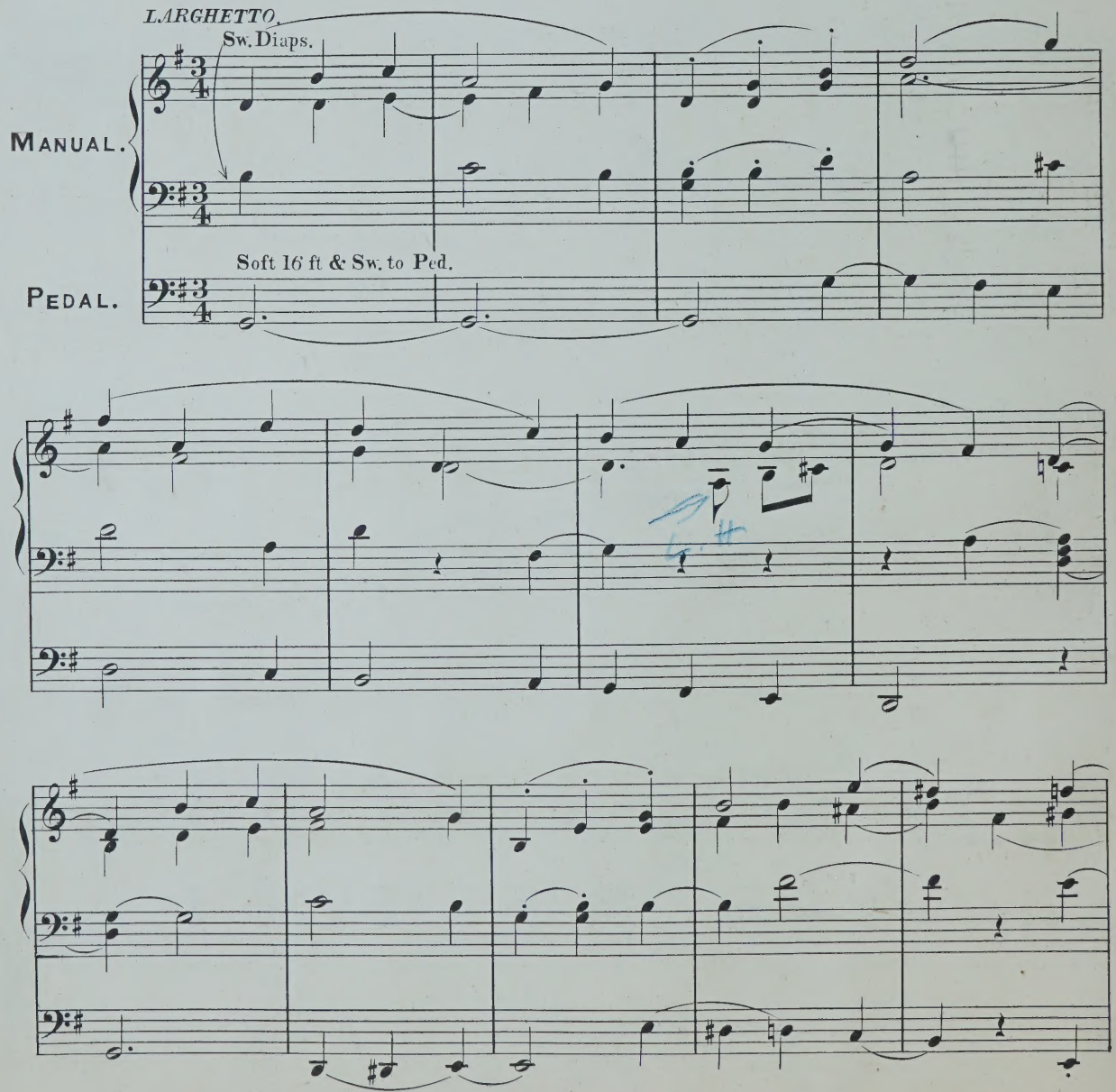

Dim.
mf
Dim.

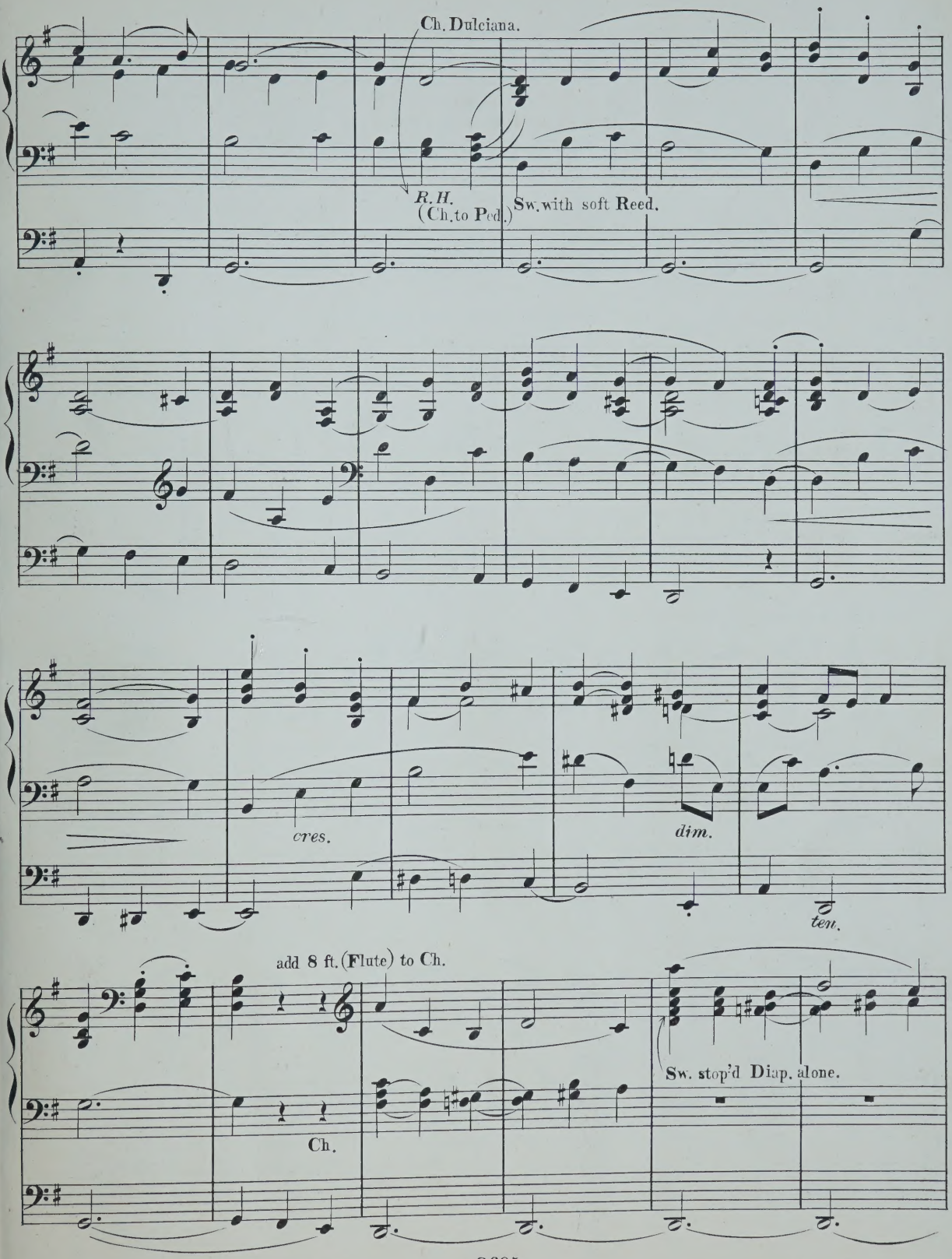

Ch. 8 & 4 ft.
Sw.
Sw. with reeds.
Ch.
Sw. with soft reed.
Reed in.
8 ft. only.
Sw.
(Prepare Ch. Claribel alone.)
Ch.
add reed to Sw.
Sw. (continued.)
Soft 16 ft. (uncoupled.)
Couple Ch.

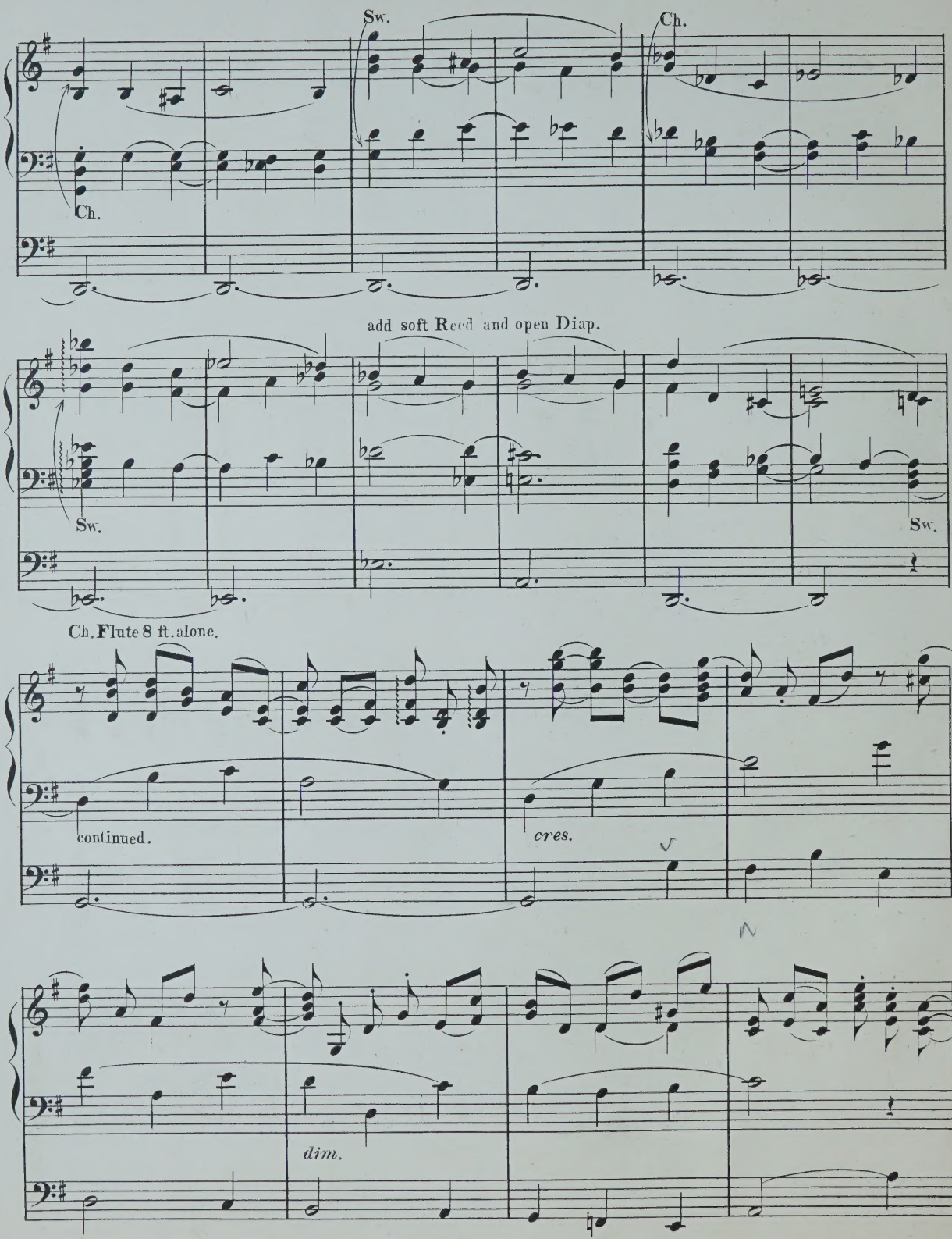

Sw.
add 8 ft. reeds.
Cres: poco a poco.
Gt. ff
Full Sw.
Cres:
Gt. to Ped.
ff
fff
fff

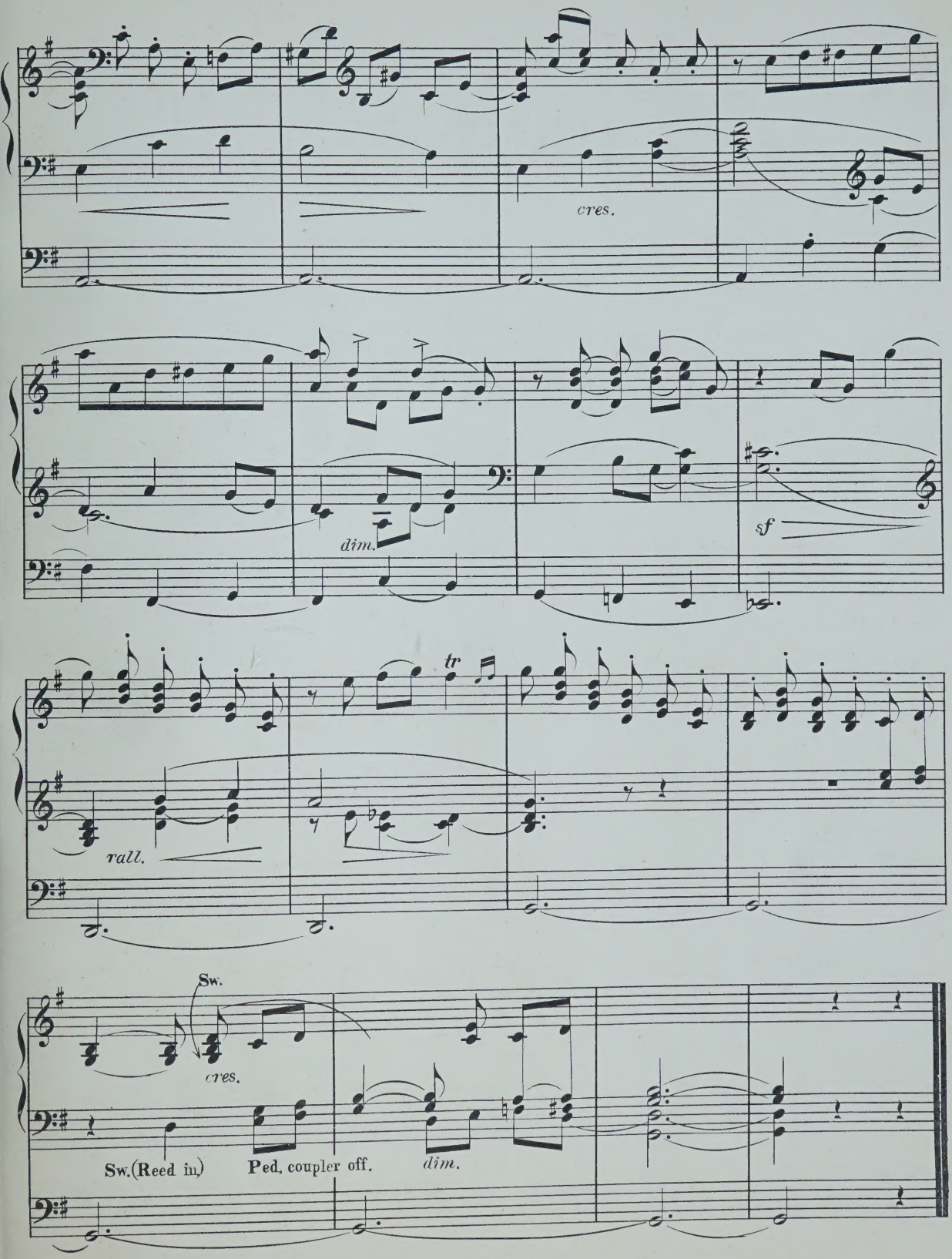

Ritenuto.
Accel.
Più allegro.
Ritenuto molto.

MELODY IN G.

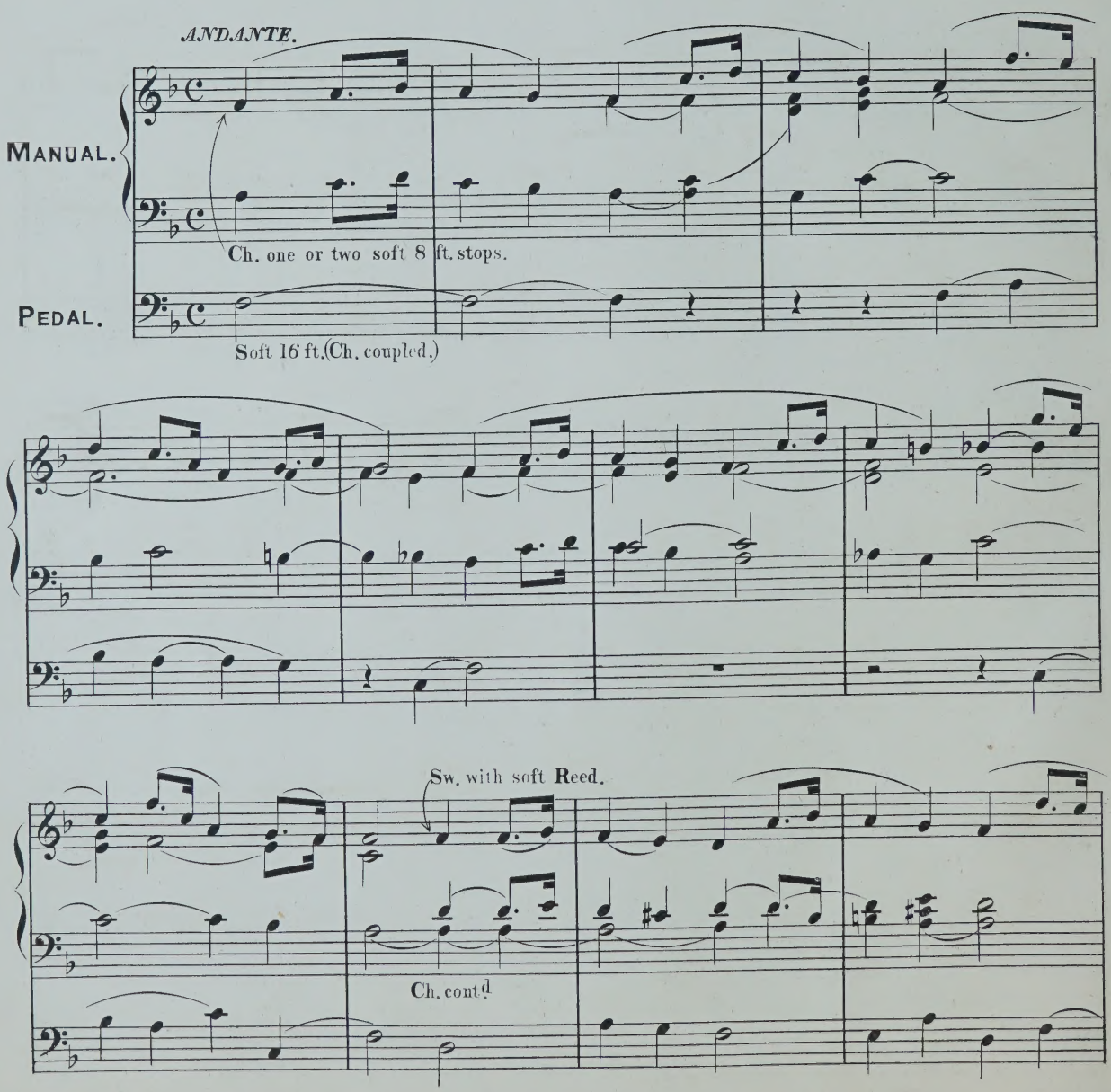


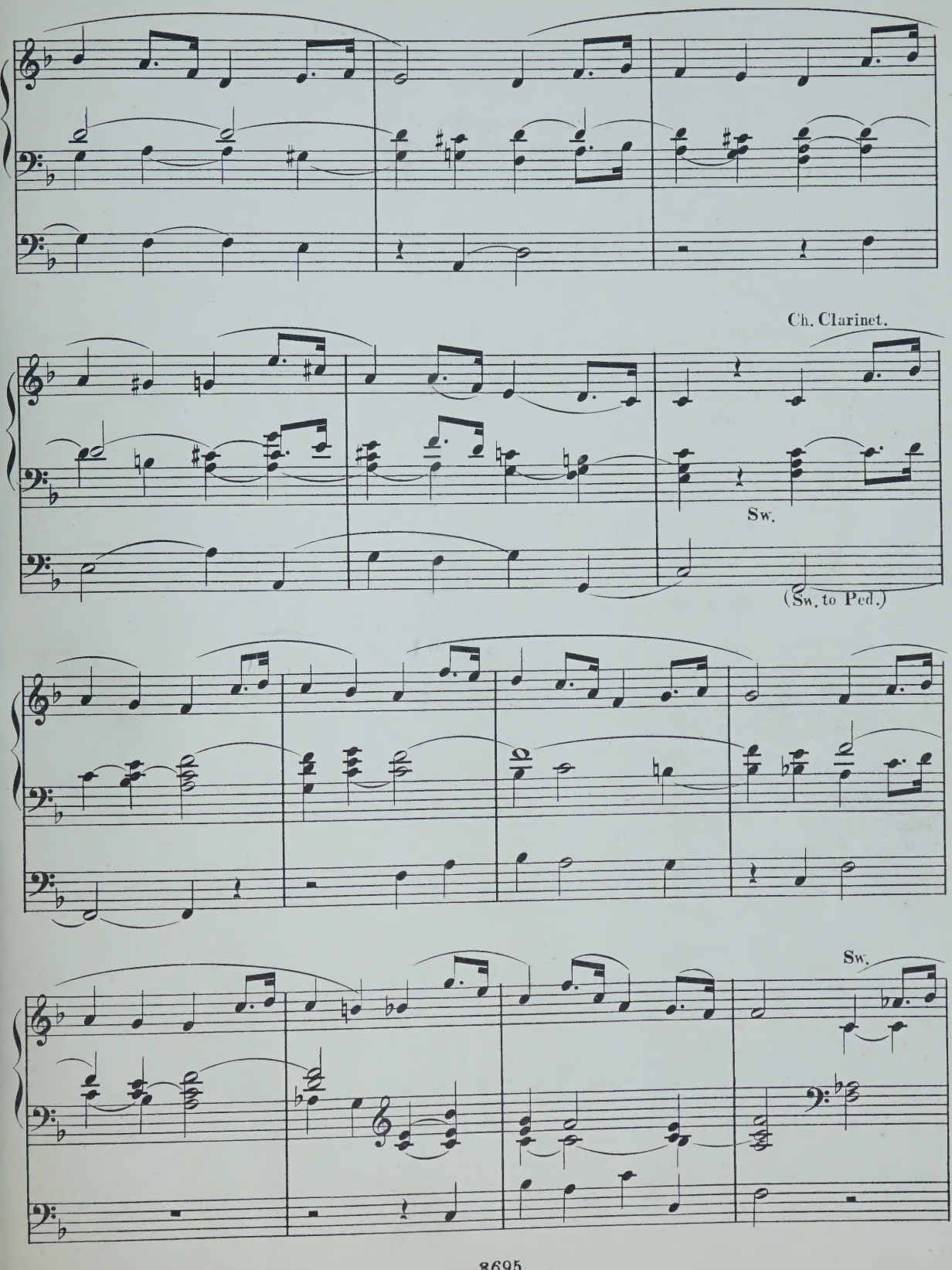

Ch. Dulciana.
R. H.
(Ch. to Ped.)
Sw. with soft Reed.
cres.
dim.
ten.
add 8 ft. (Flute) to Ch.
Ch.
Sw. stop'd Diap. alone.

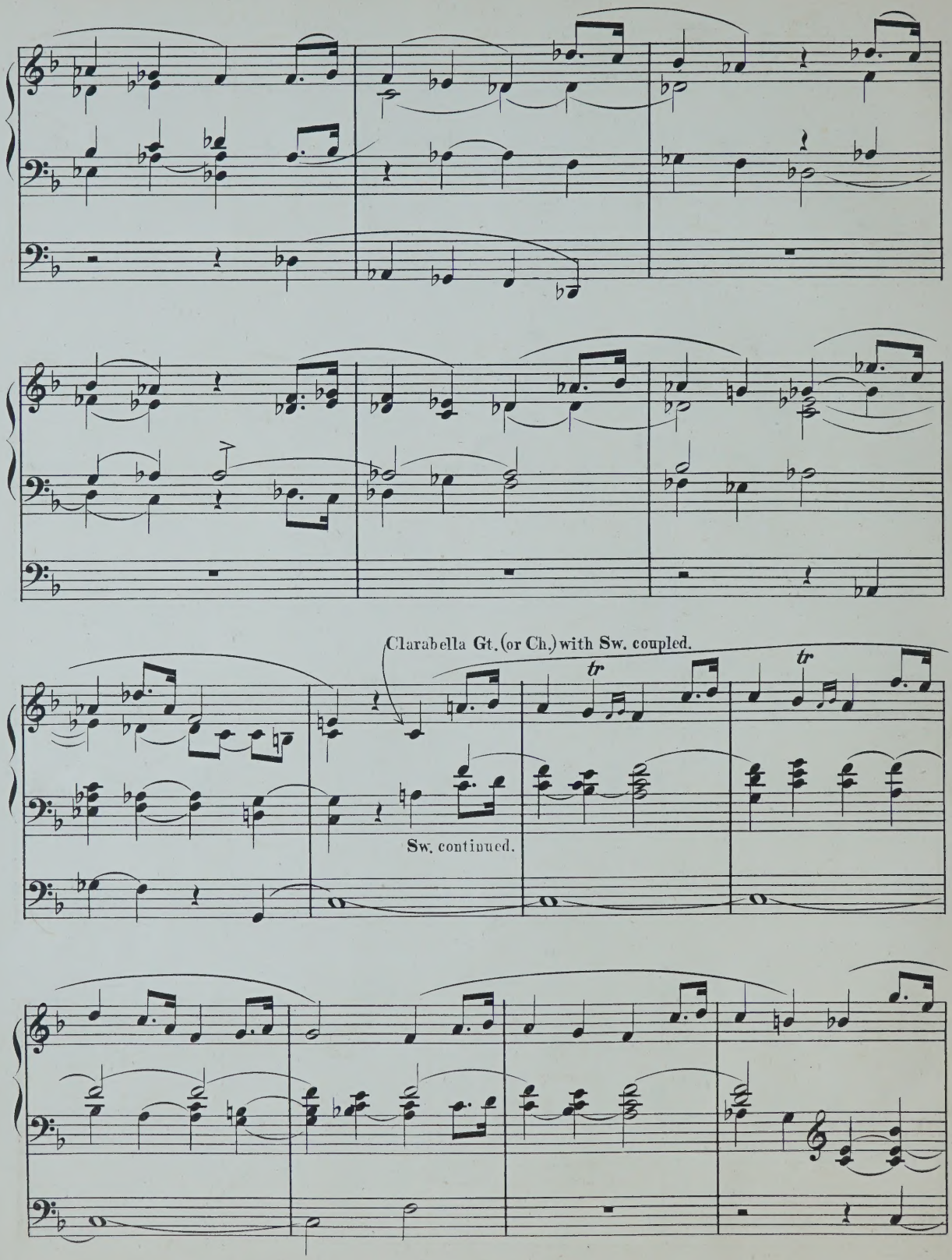

Sw.
Ch.
Ch.
add soft Reed and open Diap.
Sw.
Sw.
Ch. Flute 8 ft. alone.
continued.
cres.
dim.

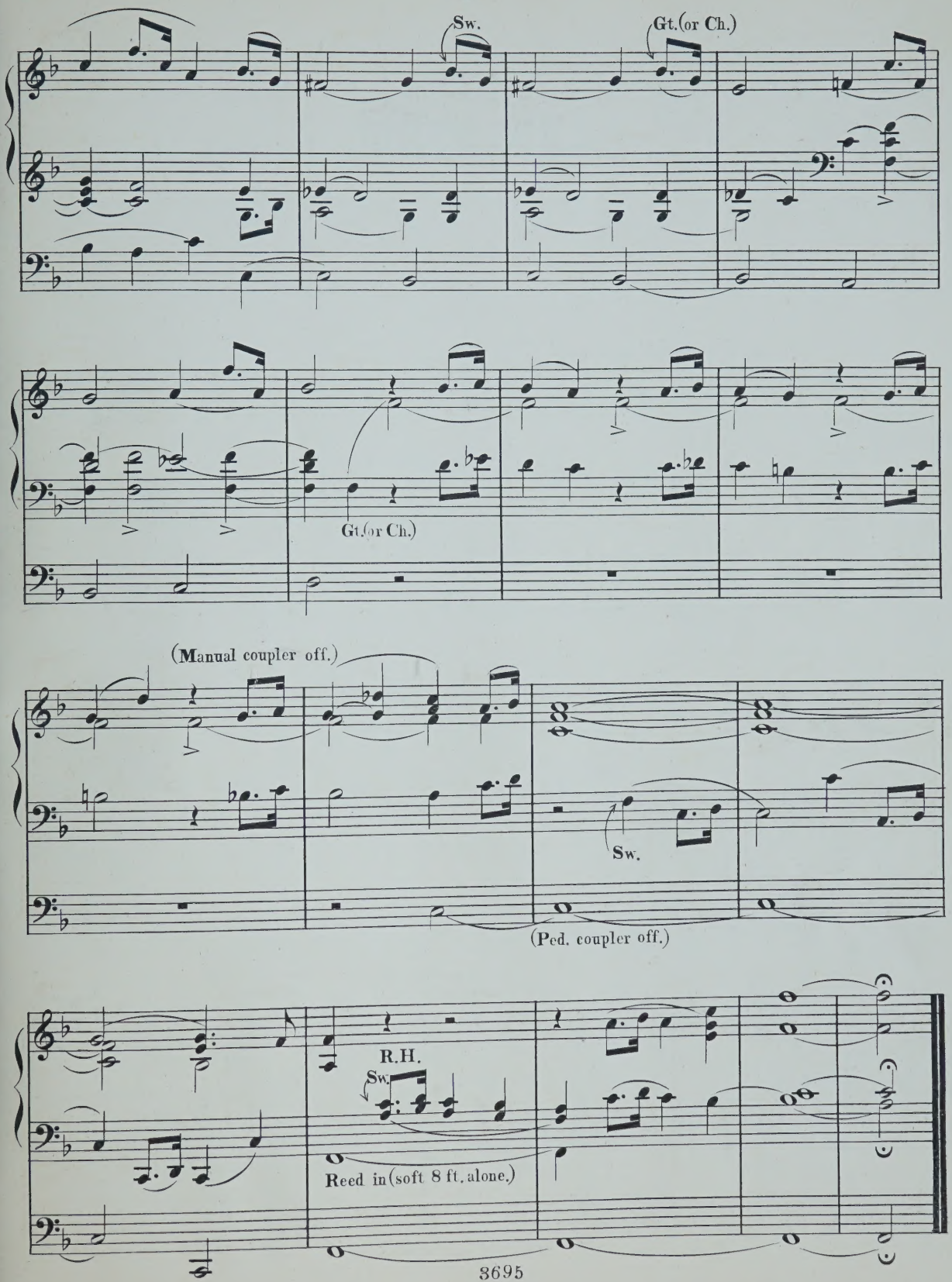

cres.
dim.
sf
tr
rall.
Sw.
cres.
Sw.(Reed in.)
Ped. coupler off.
dim.

MELODY IN F.

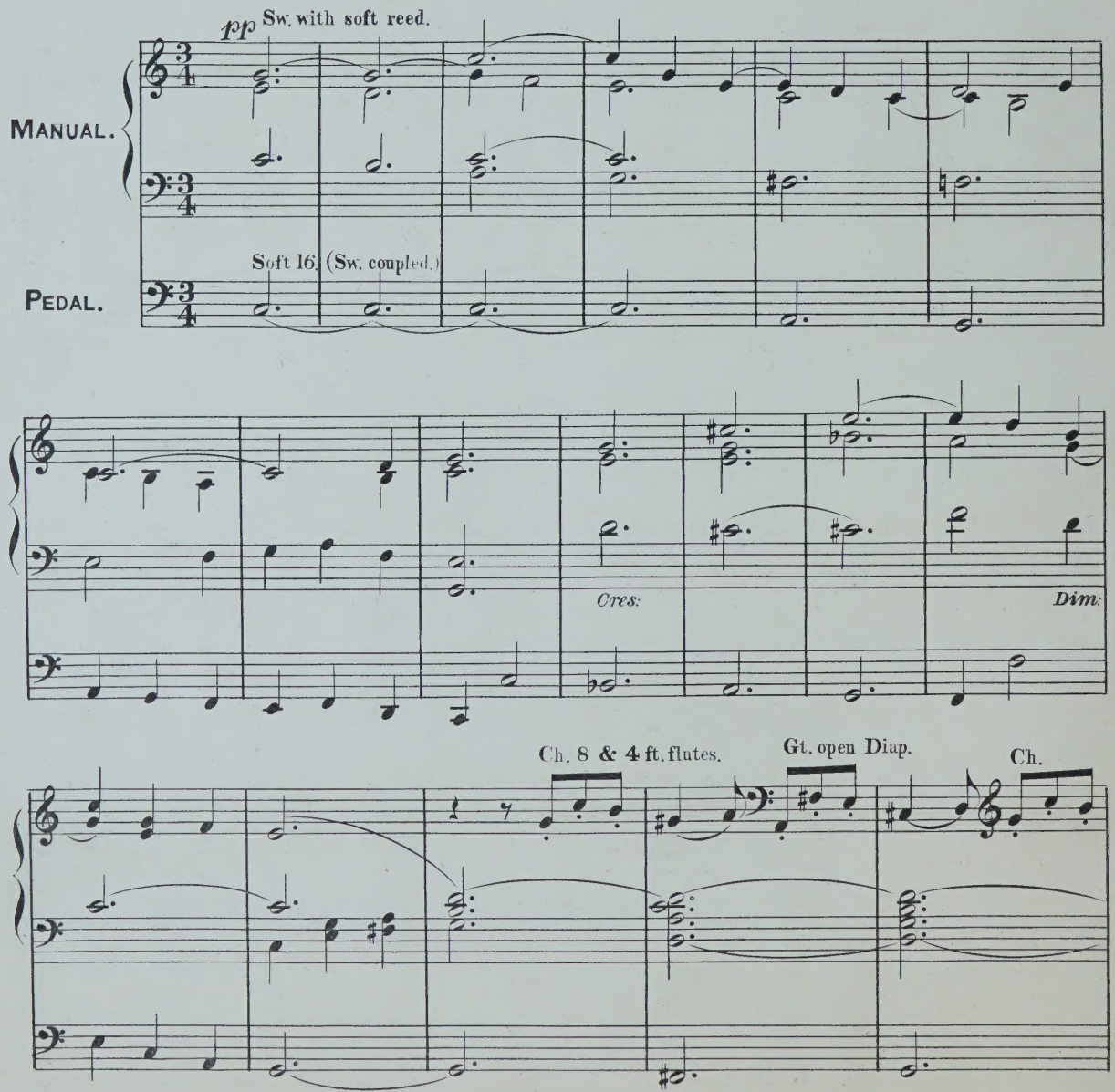

ANDANTE.
MANUAL.
PEDAL.
Ch. one or two soft 8 ft. stops.
Soft 16 ft. (Ch. coupled.)
Sw. with soft Reed.
Ch. cont'd

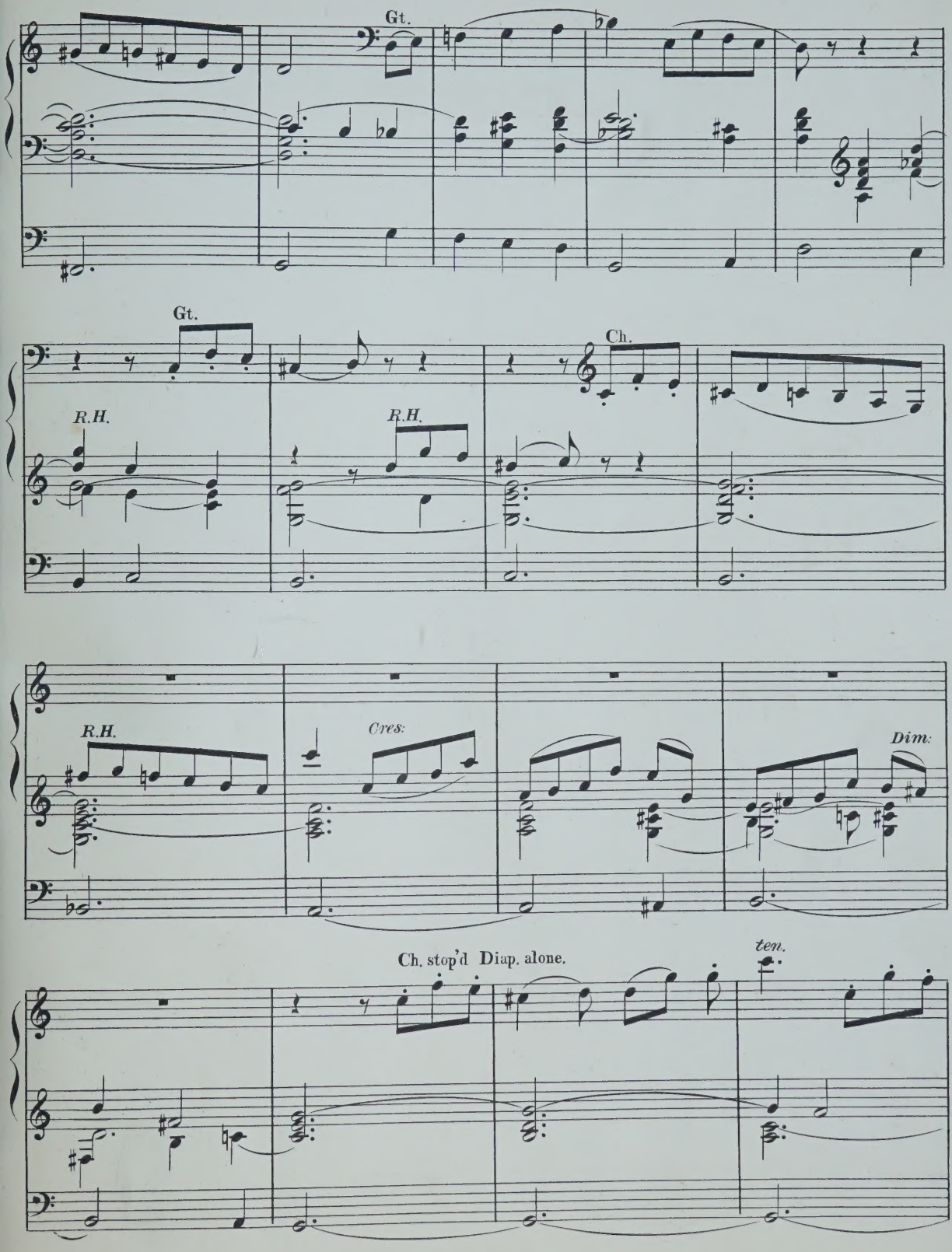

Ch. Clarinet.
Sw.
(Sw. to Ped.)
Sw.

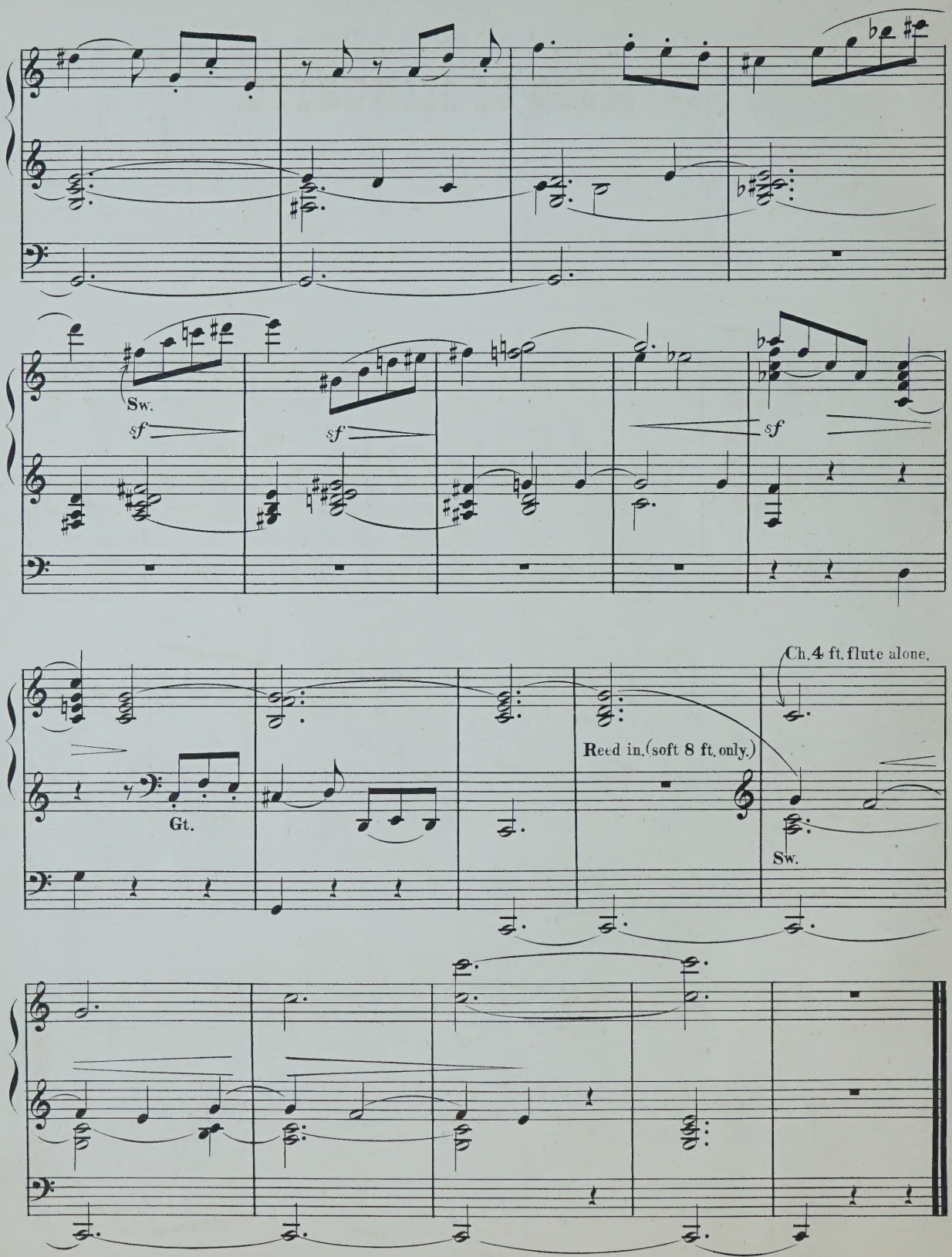

Clarabella Gt. (or Ch.) with Sw. coupled.
tr
tr
Sw. continued.


Sw.
Gt.(or Ch.)
Gt.(or Ch.)
(Manual coupler off.)
Sw.
(Ped. coupler off.)
R.H.
Sw.
Reed in (soft 8 ft. alone.)

ANDANTINO.


pp Sw. with soft reed.
MANUAL.
PEDAL.
Soft 16. (Sw. coupled.)
Cres:
Dim:
Ch. 8 & 4 ft. flutes.
Gt. open Diap.
Ch.


Gt.
Gt.
Ch.
R.H.
R.H.
R.H.
Cres:
Dim:
Ch. stop'd Diap. alone.
ten.


Sw.
sf
sf
sf
Ch. 4 ft. flute alone.
Reed in. (soft 8 ft. only.)
Gt.
Sw.

IN MODO DI MINUETTO.

Prepare thus

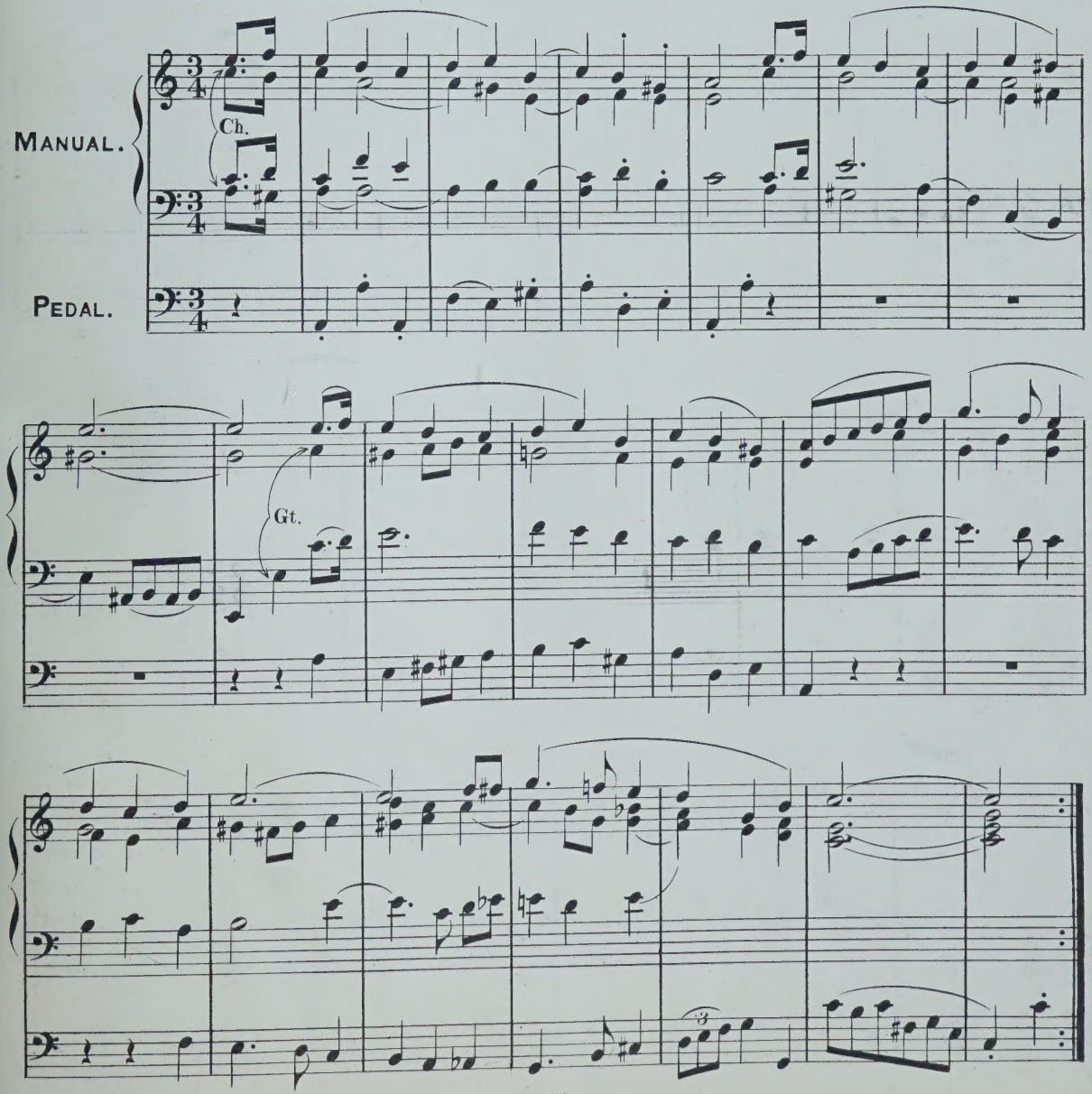
Gt. *mf* (8 & 4 ft.)

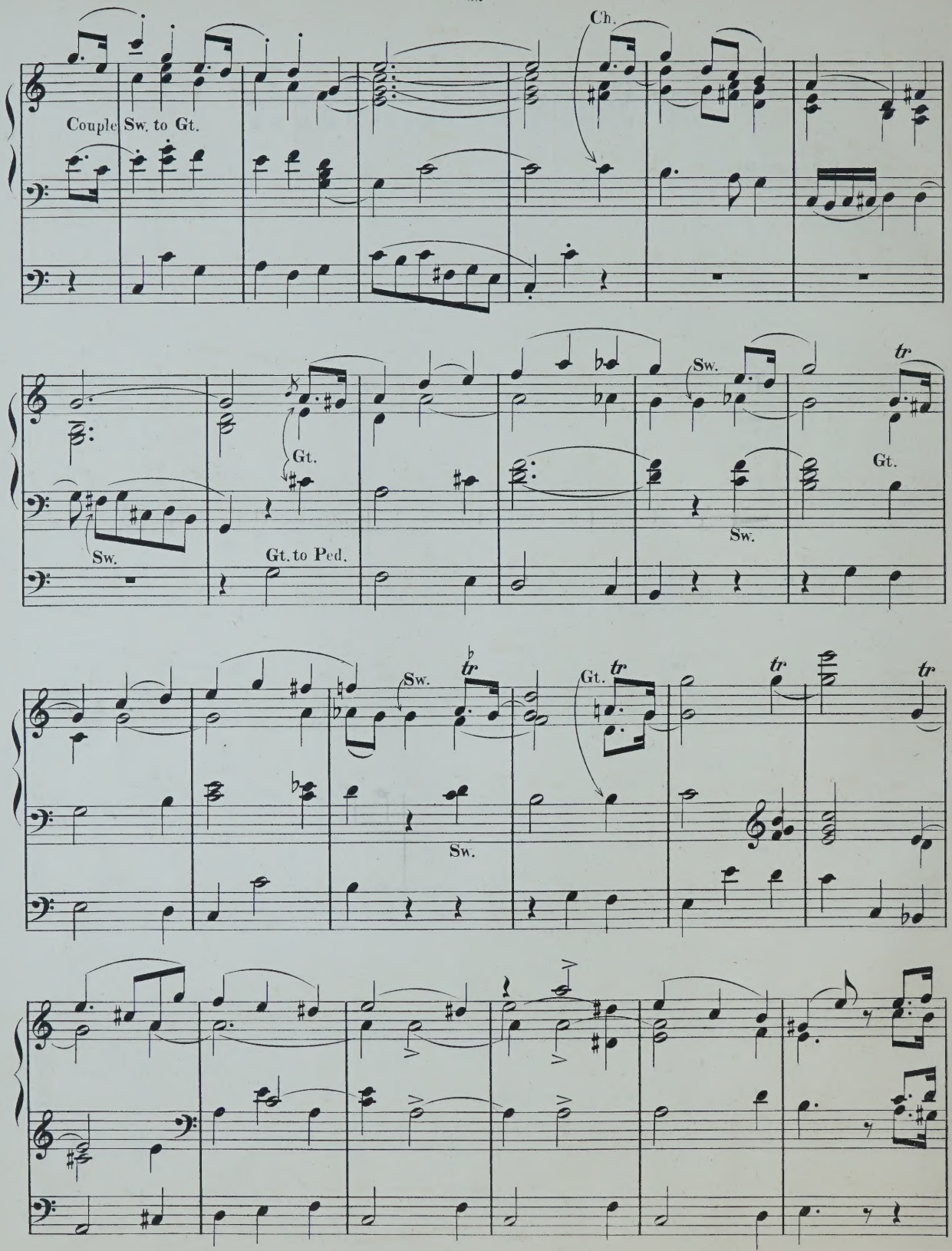
Ch. 8, 4, & 2 ft. (flutes.)

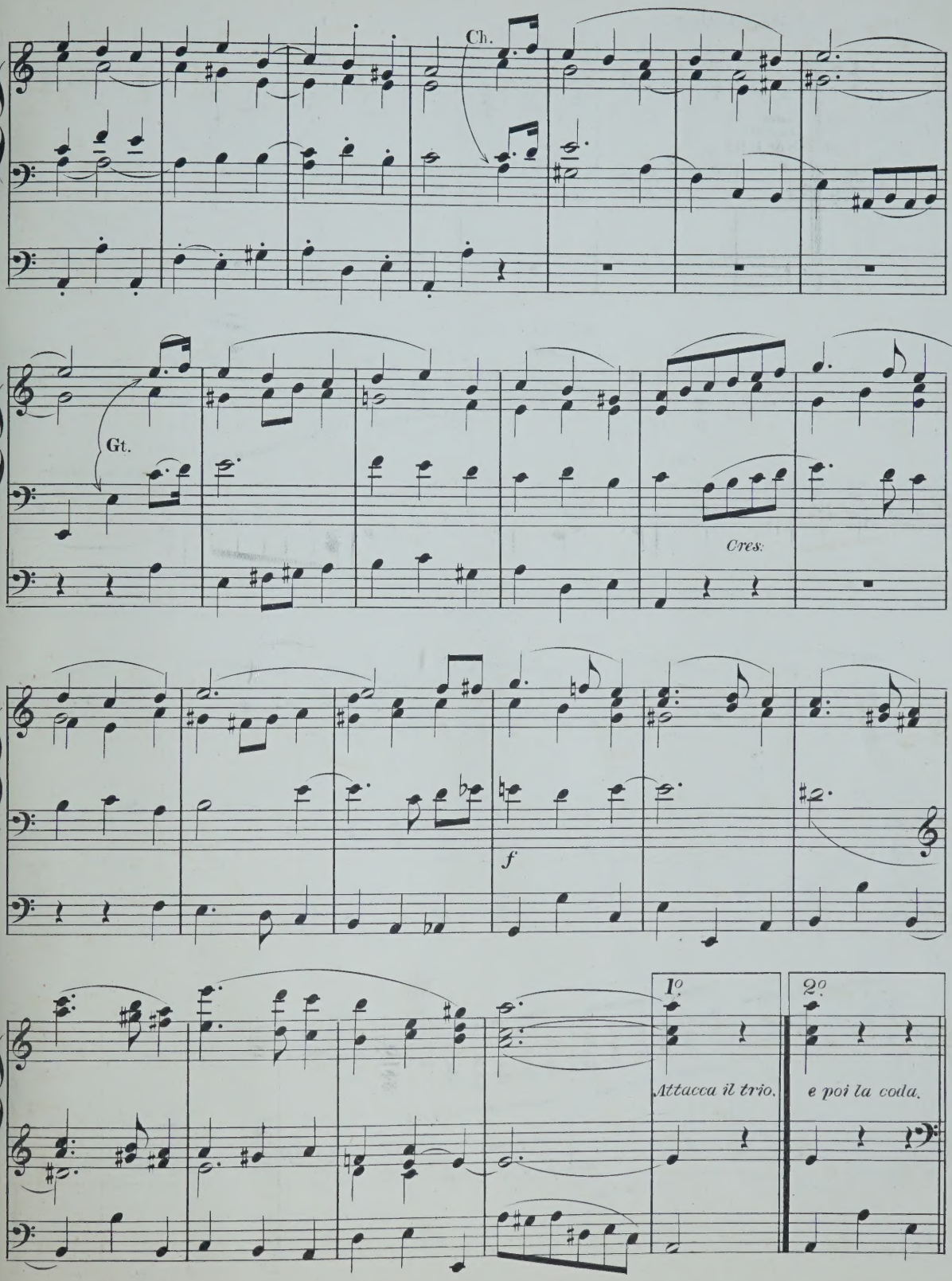
Sw. with 8 ft. reeds.

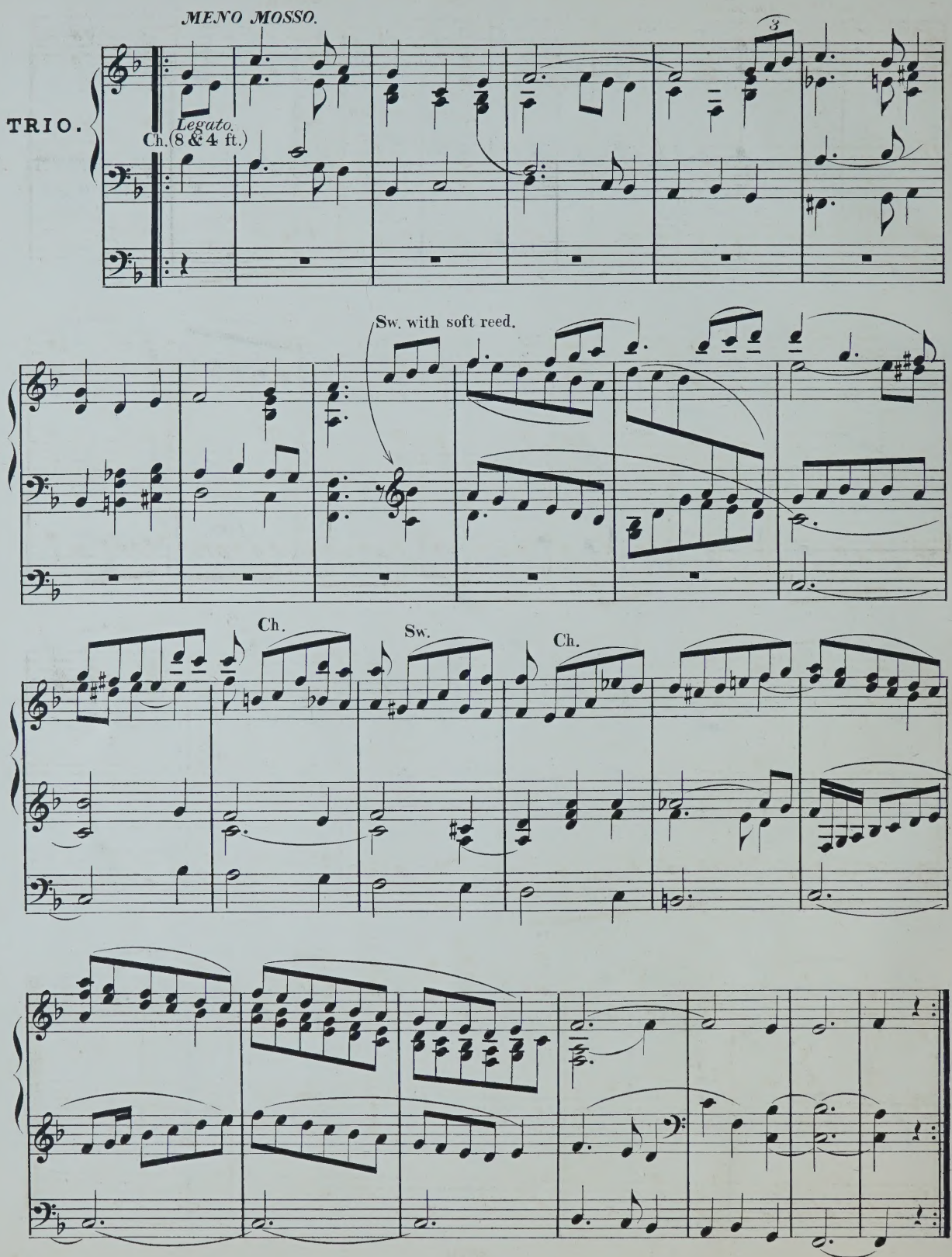
Ped. 16 & 8 ft.

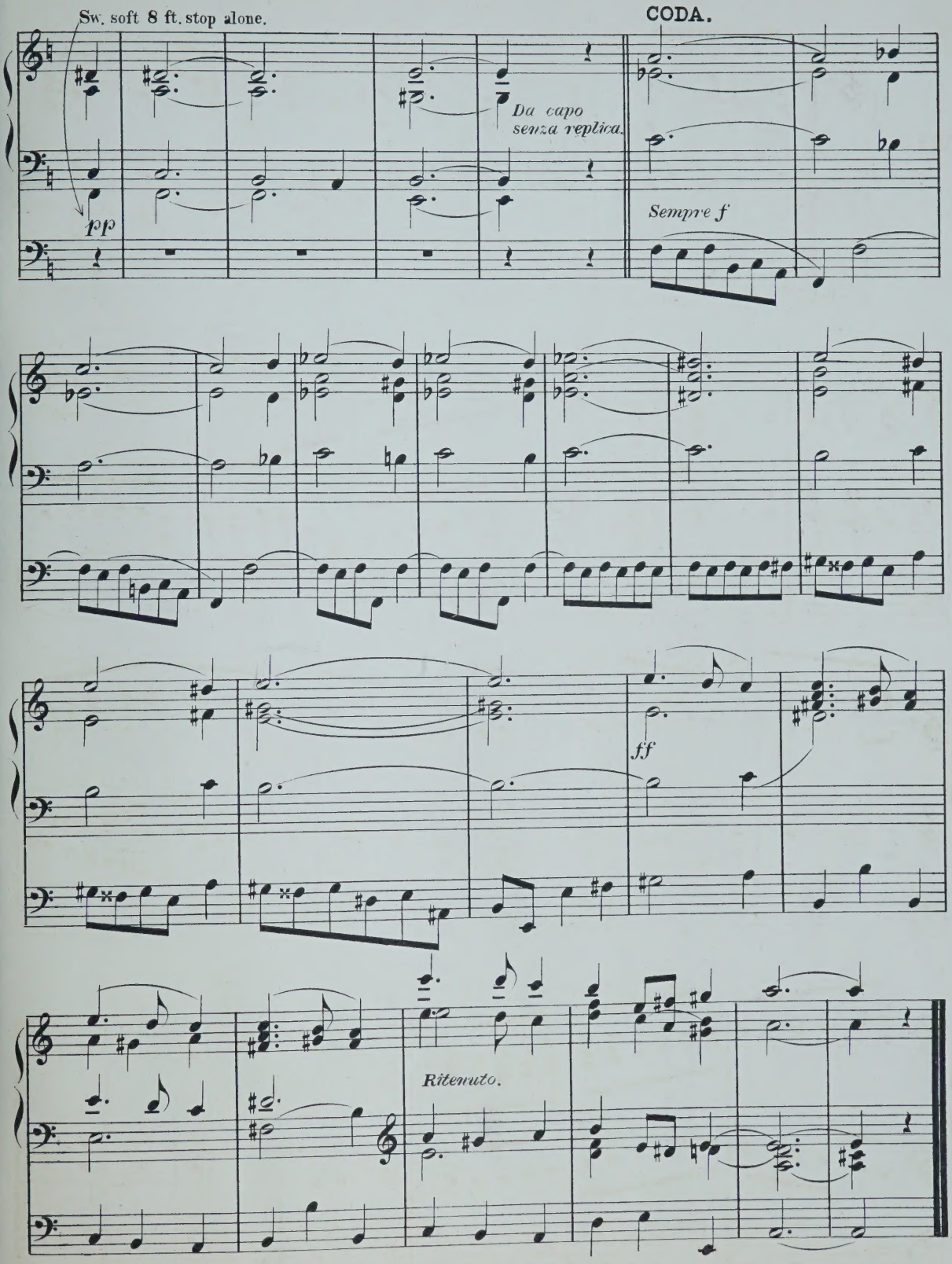
A TEMPO ORDINARIO.



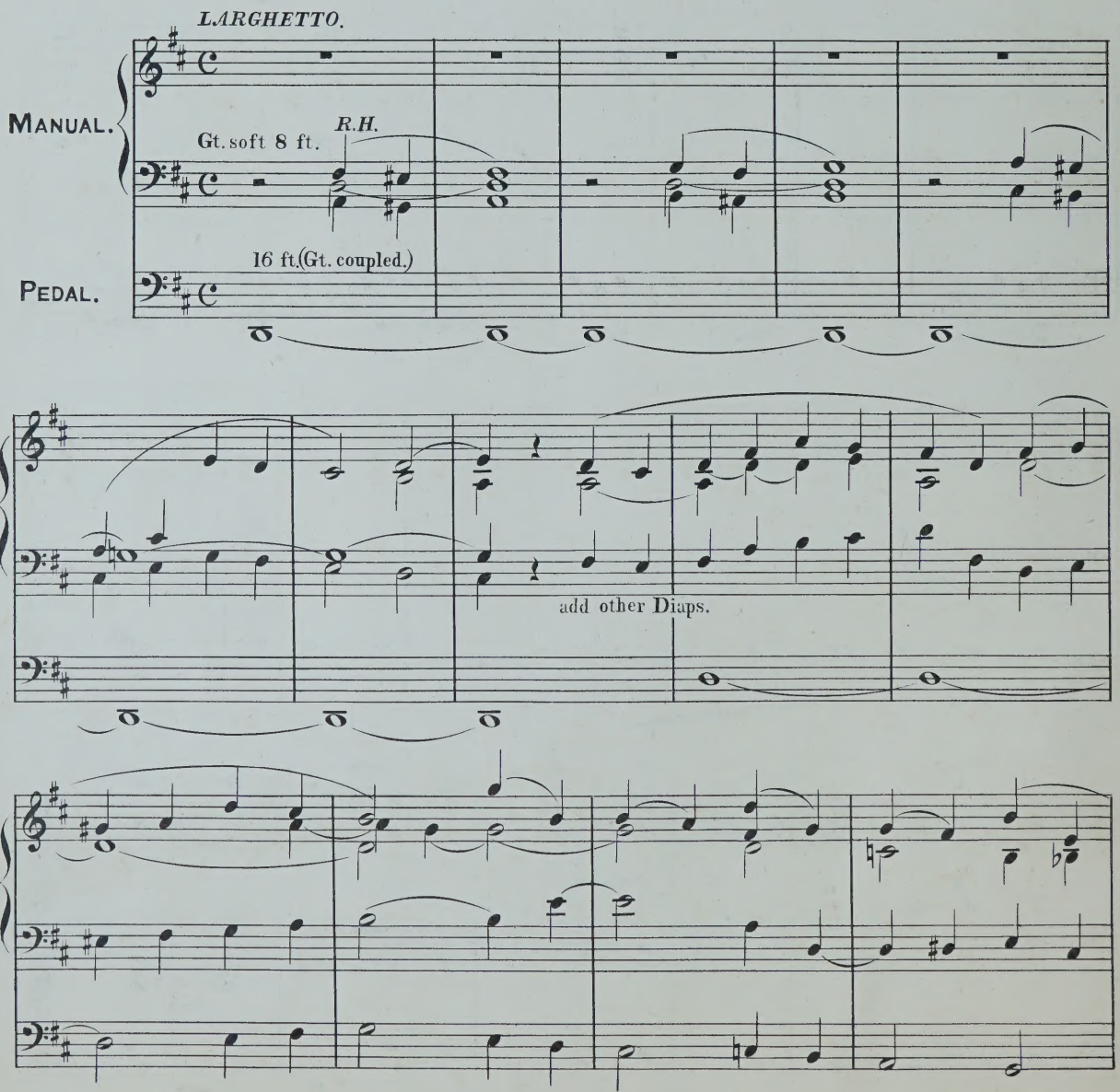

Ch.
Couple Sw. to Gt.
Gt.
Sw.
Gt. to Ped.
Sw.
tr
Gt.
Sw.
Sw.
tr
Gt.
tr
tr
tr
Sw.

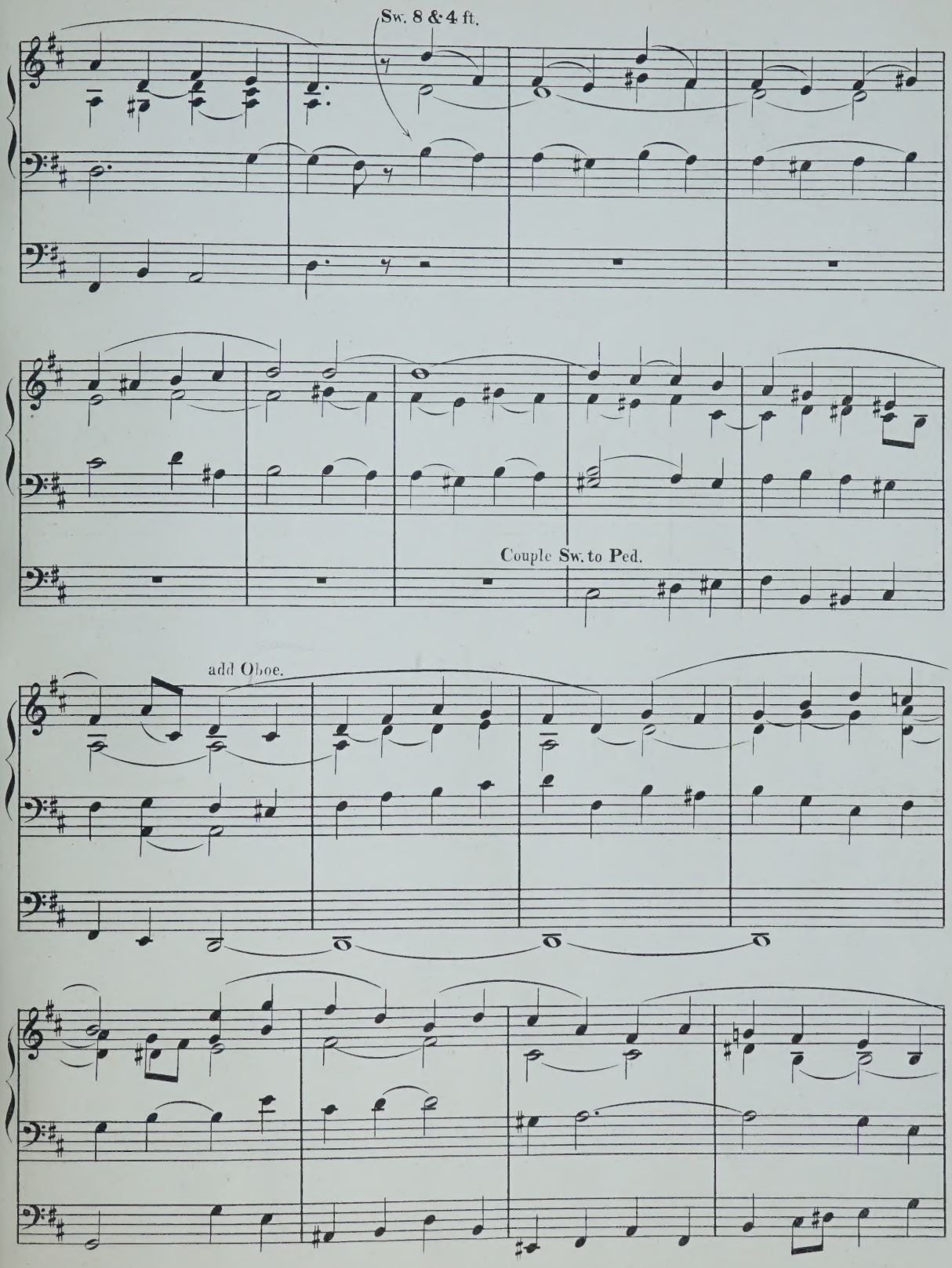

Ch.
Gt.
Cres:
f
1°
Attacca il trio.
2°
e poi la coda.

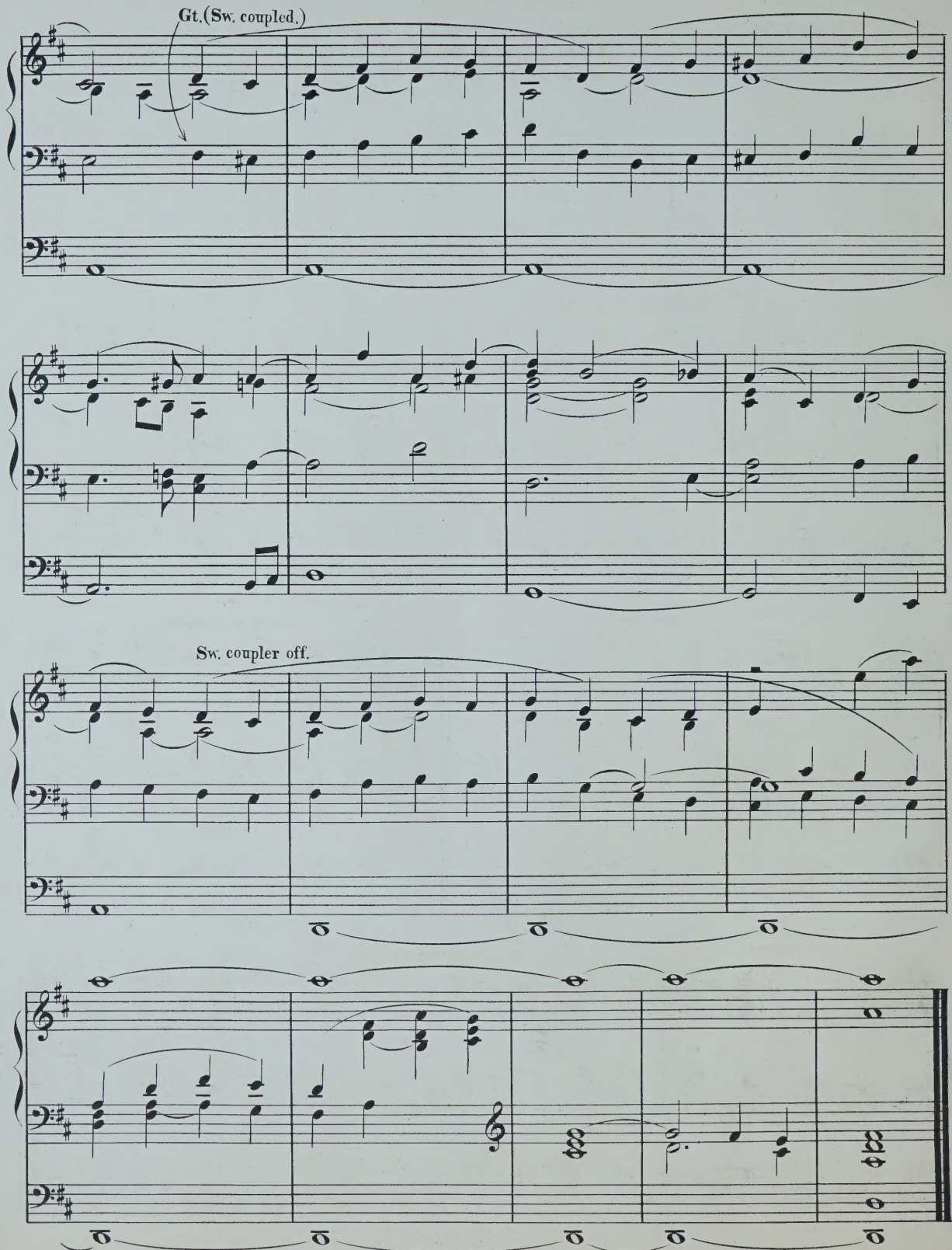

MENO MOSSO.
TRIO.
Legato.
Ch.(8 & 4 ft.)
3
Sw. with soft reed.
Ch.
Sw.
Ch.


Sw. soft 8 ft. stop alone.
pp
Da capo
senza replica.
CODA.
Sempre f
ff
Ritenuto.

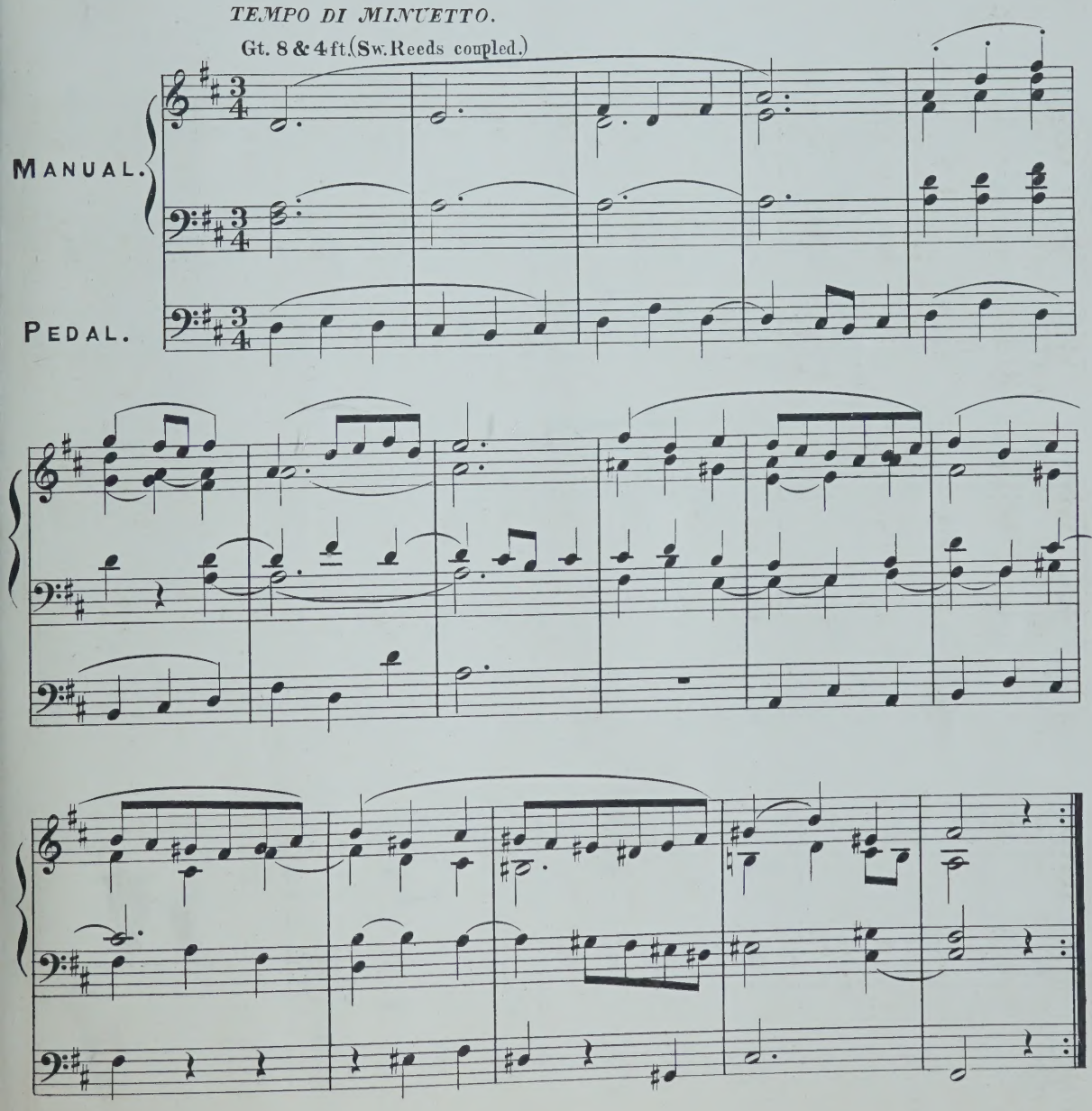
PRELUDE.

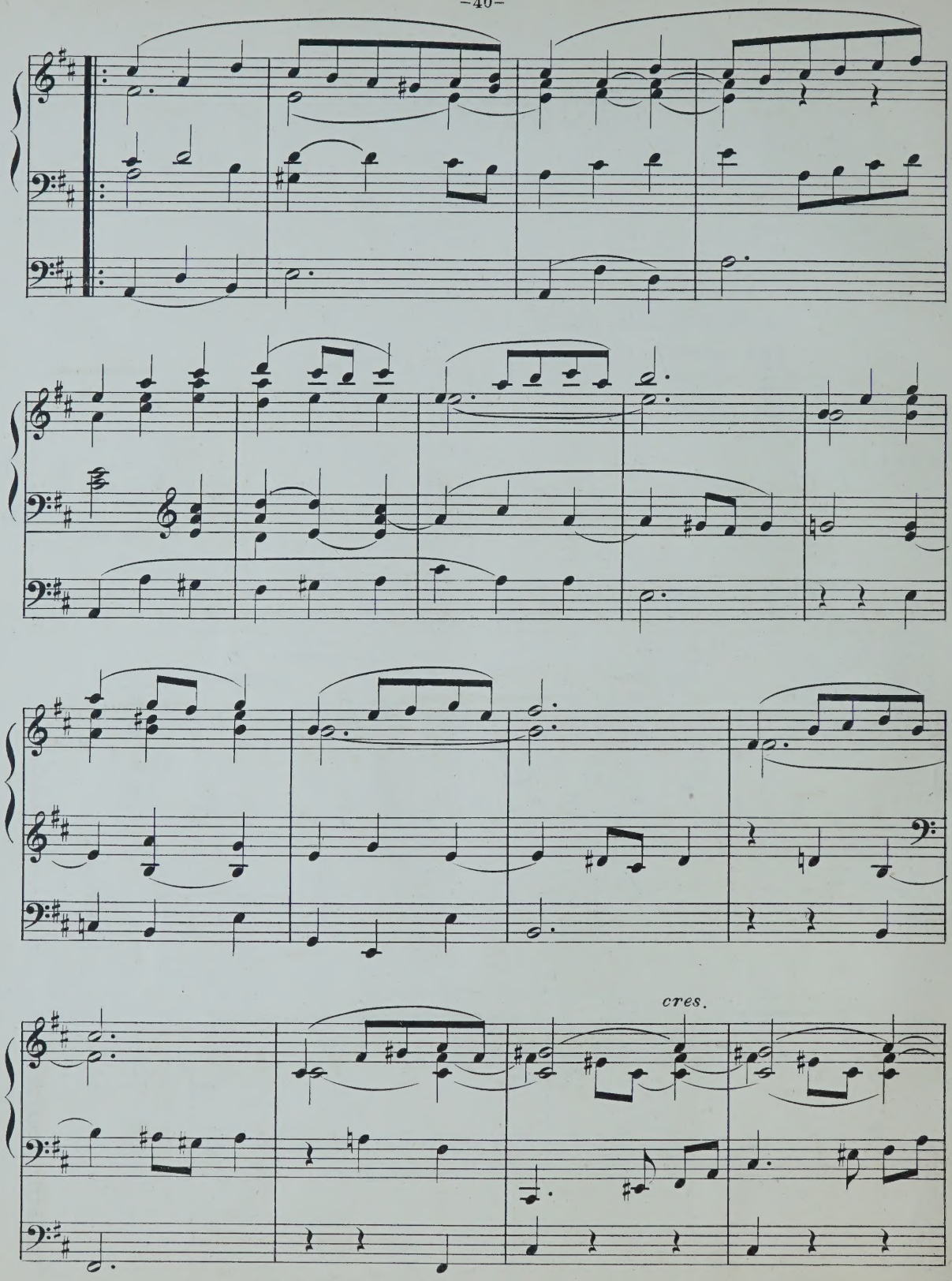

LARGHETTO.
MANUAL.
Gt. soft 8 ft.
R.H.
16 ft.(Gt. coupled.)
PEDAL.
add other Diaps.

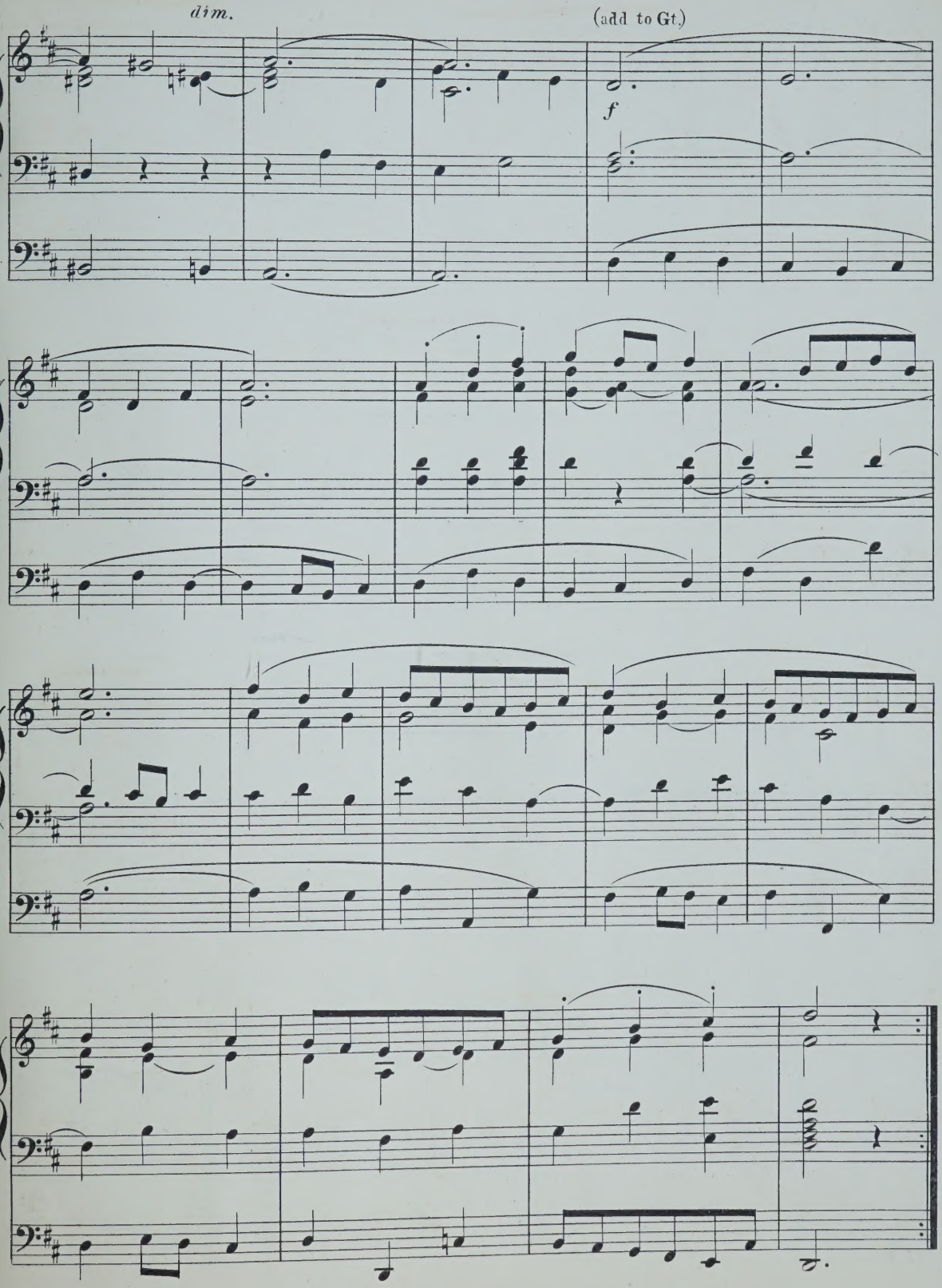

Sw. 8 & 4 ft.
Couple Sw. to Ped.
add Oboe.

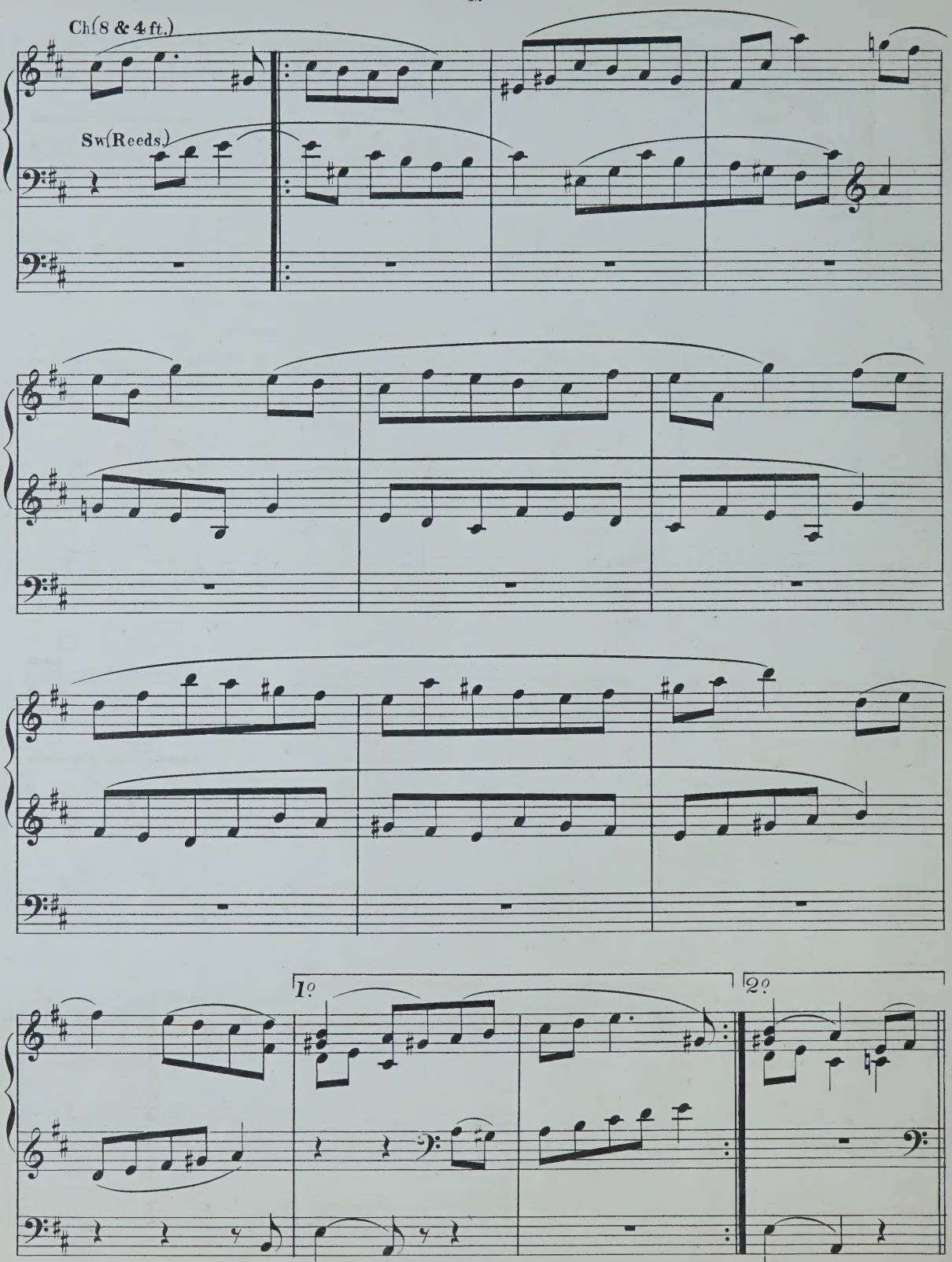

Gt.(Sw. coupled.)
Sw. coupler off.

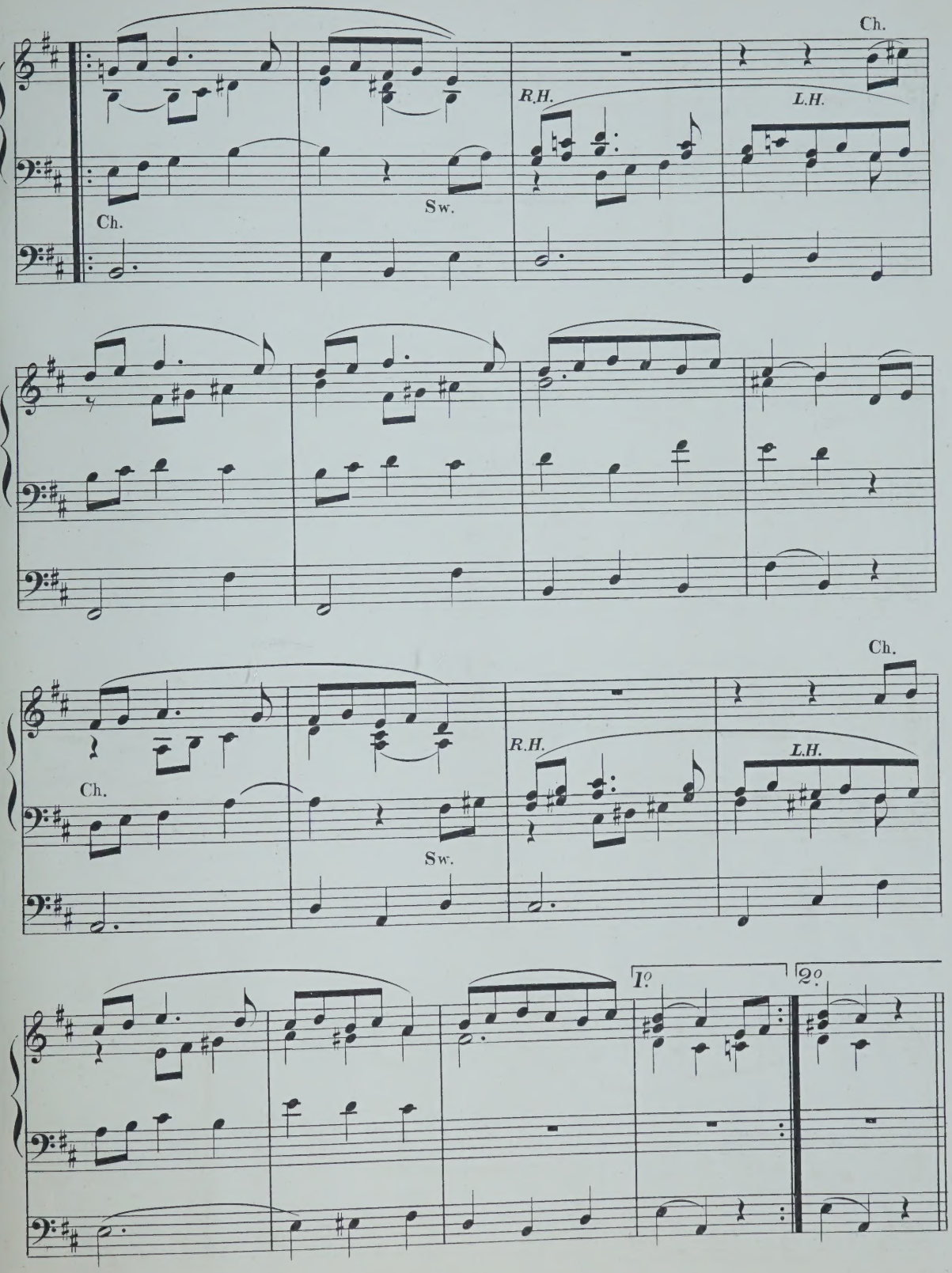
POSTLUDE.

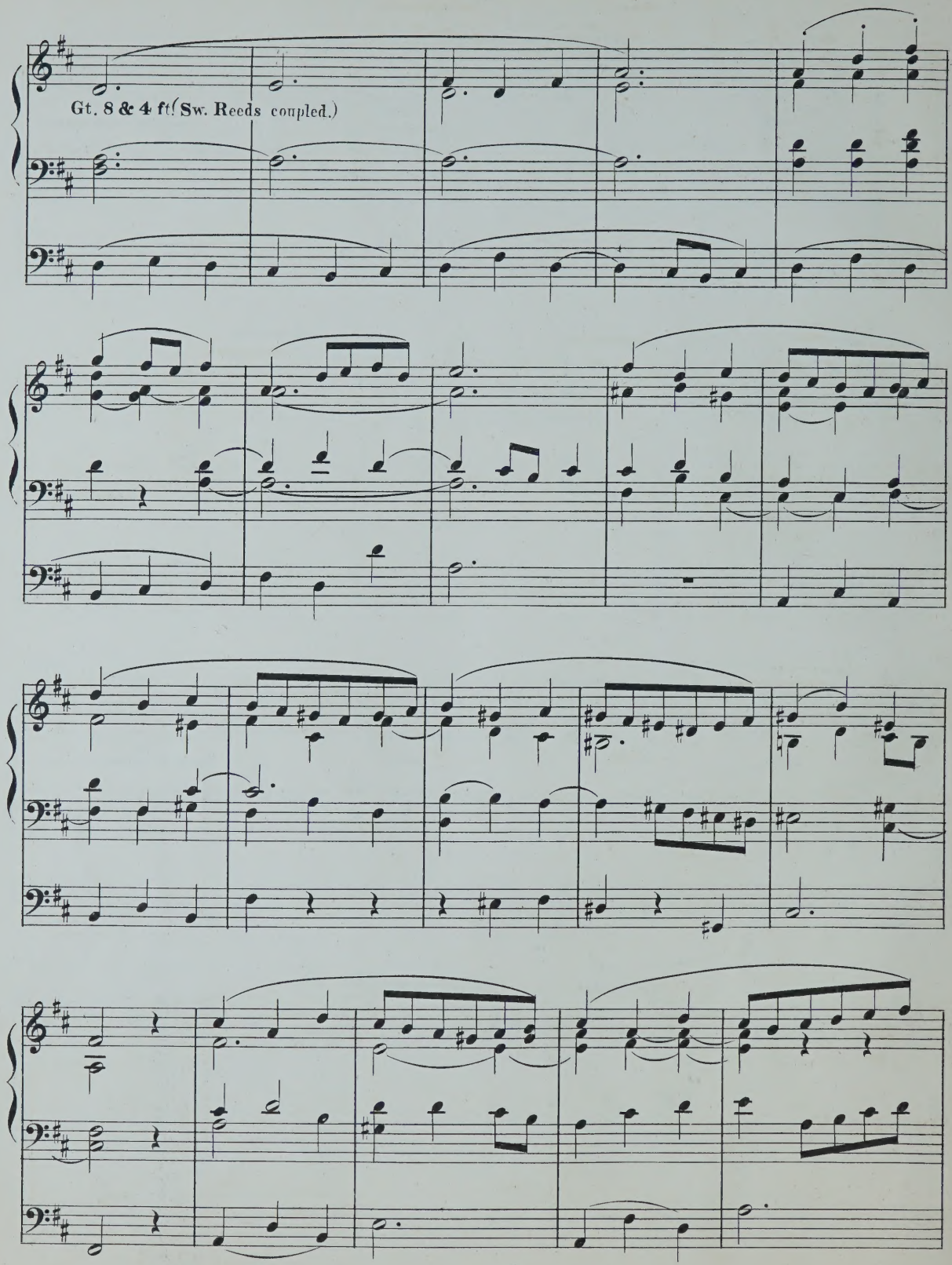


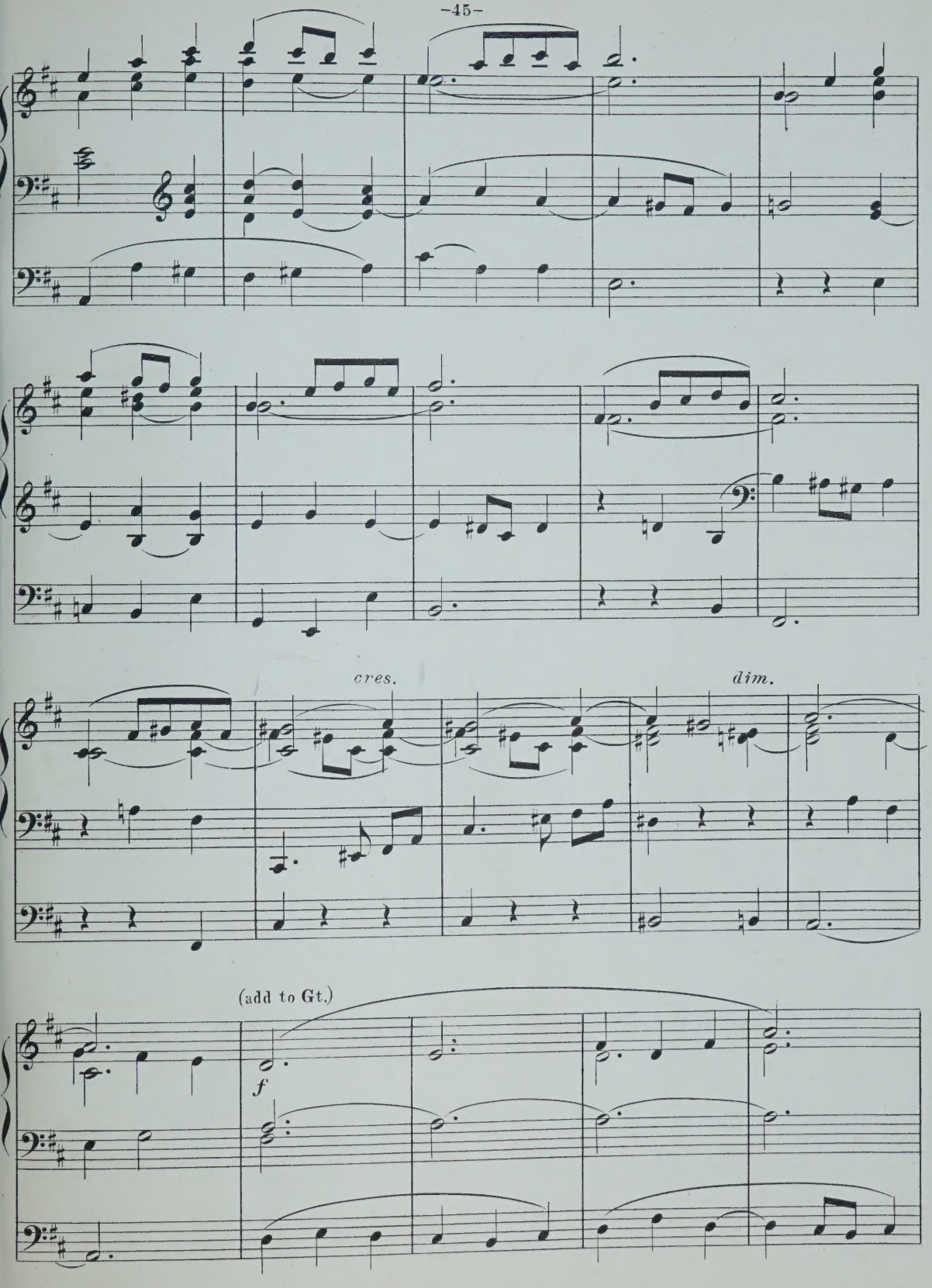

cres.

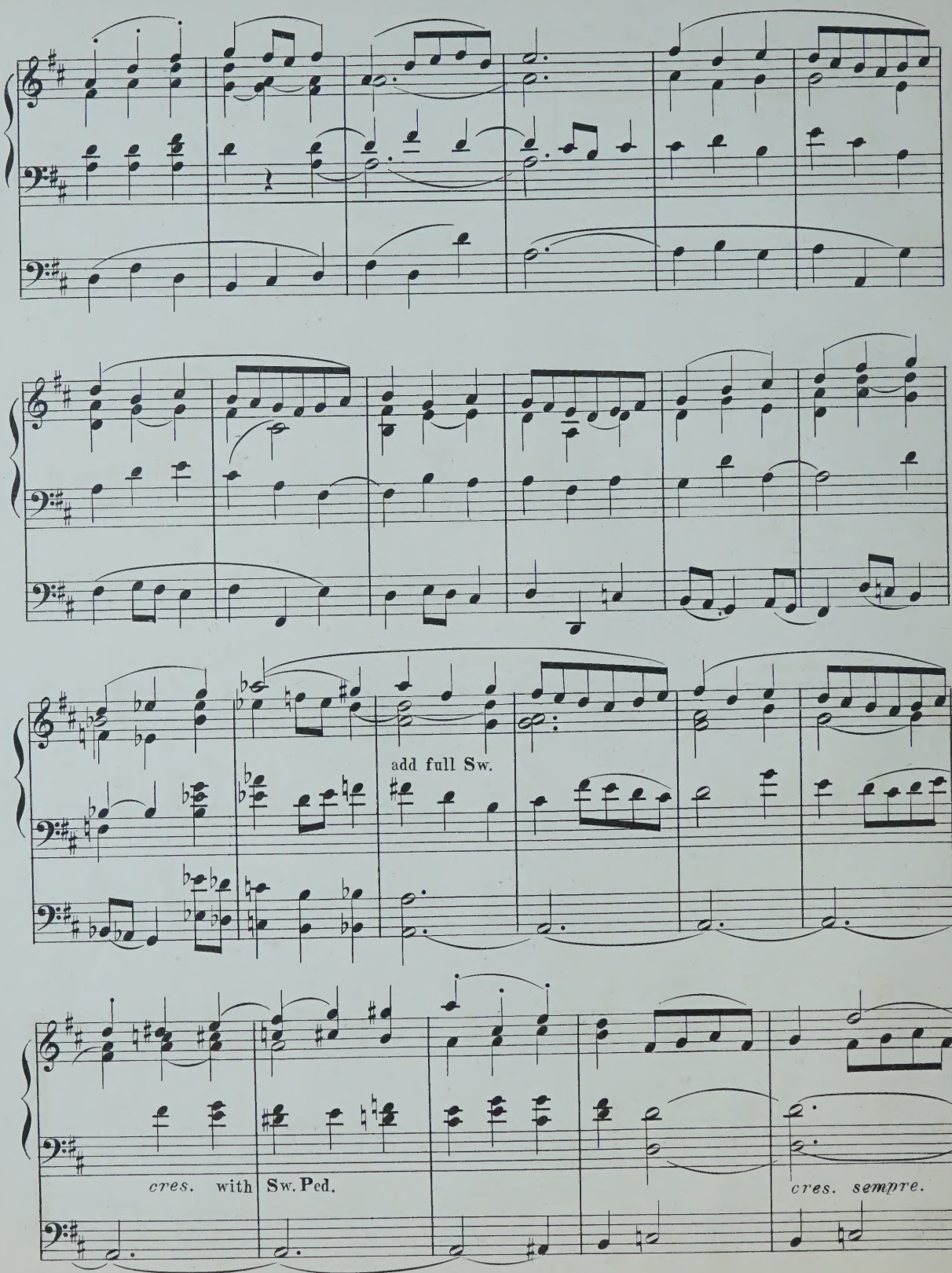

dim.
(add to Gt.)
f

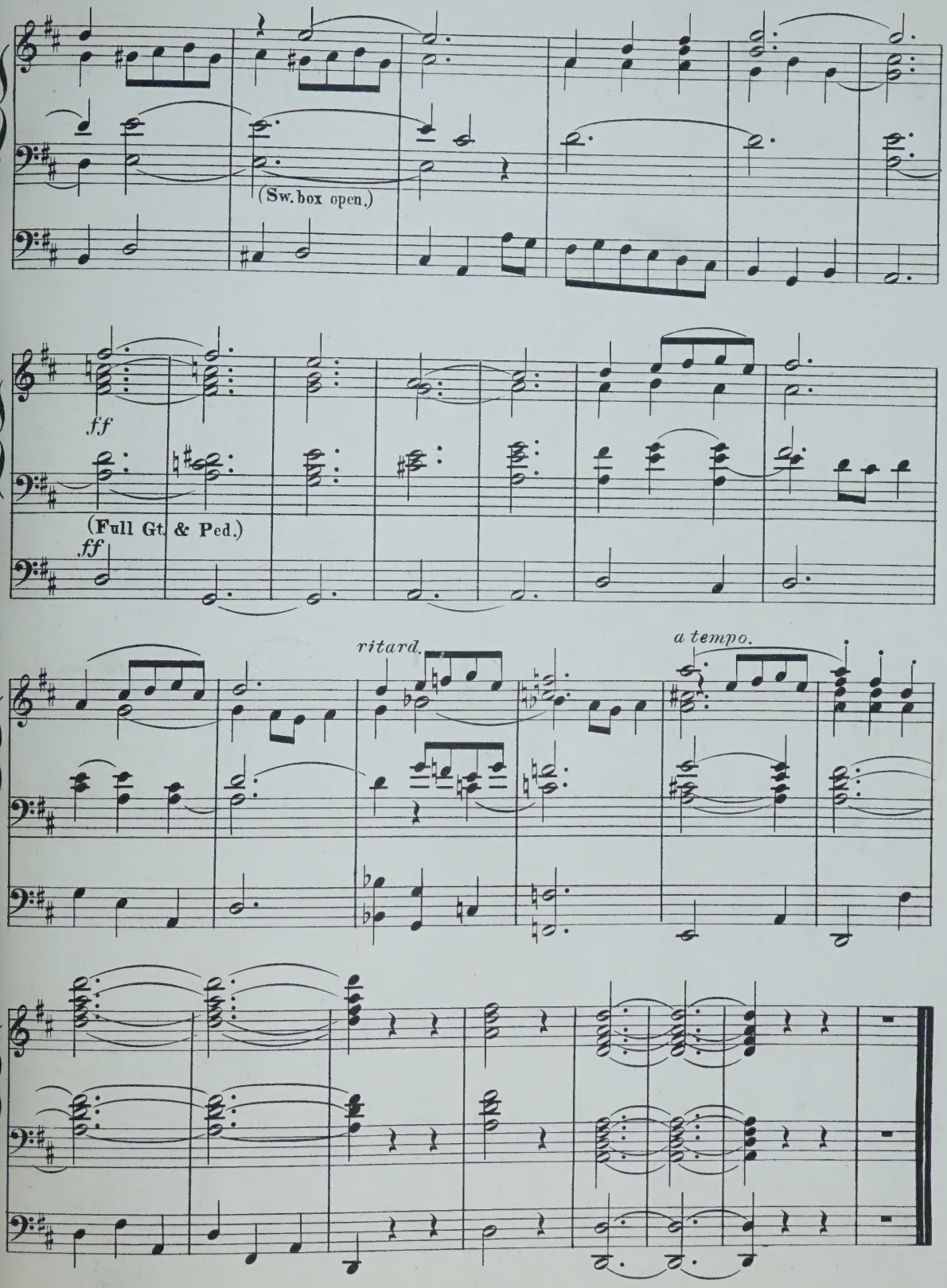

Ch(8 & 4 ft.)
Sw(Reeds.)
1º
2º


Ch.
R.H.
L.H.
Ch.
Sw.
Ch.
R.H.
L.H.
Ch.
Sw.
1º
2º

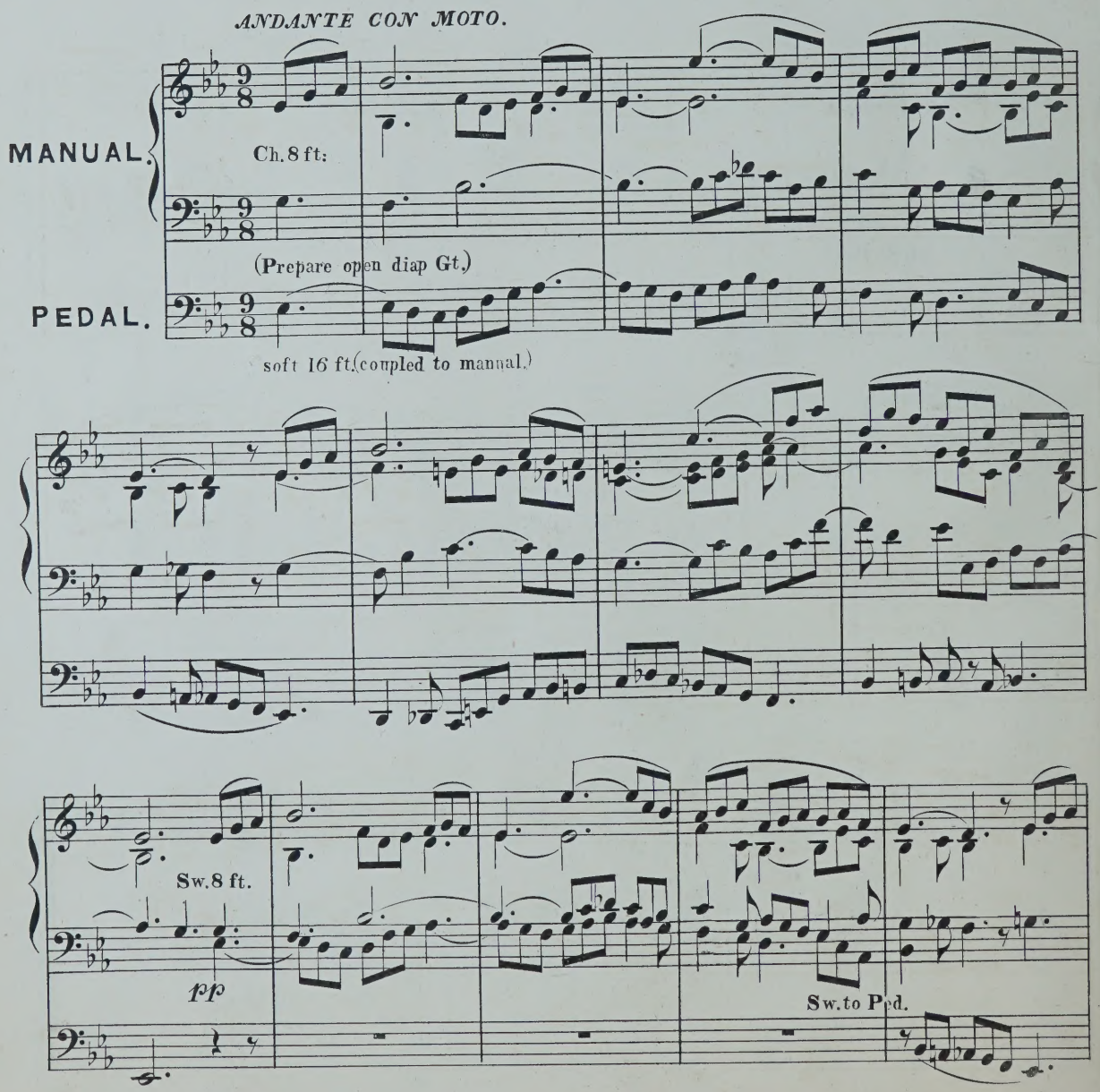

Gt. 8 & 4 ft (Sw. Reeds coupled.)

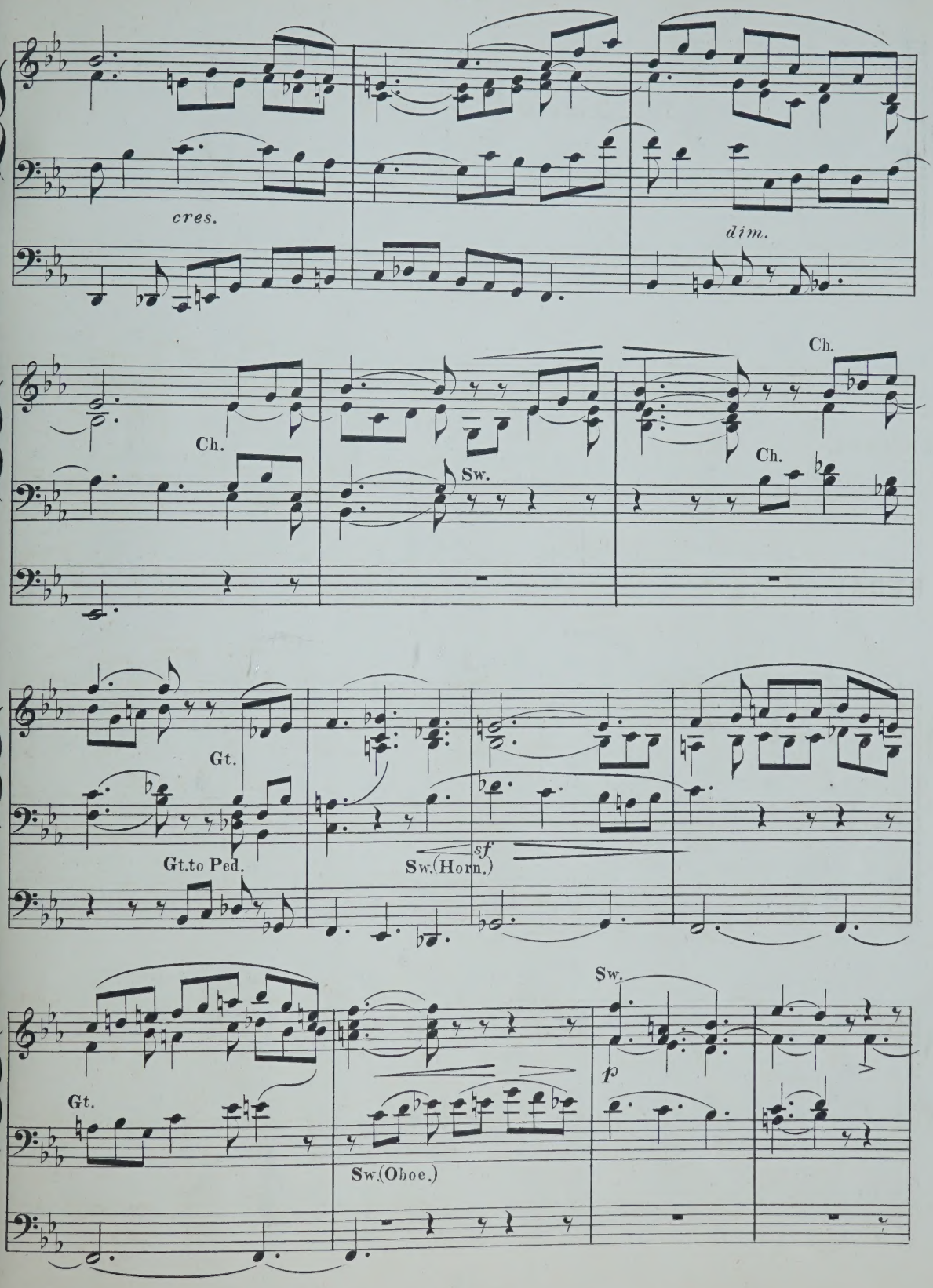

cres.
dim.
(add to Gt.)
f

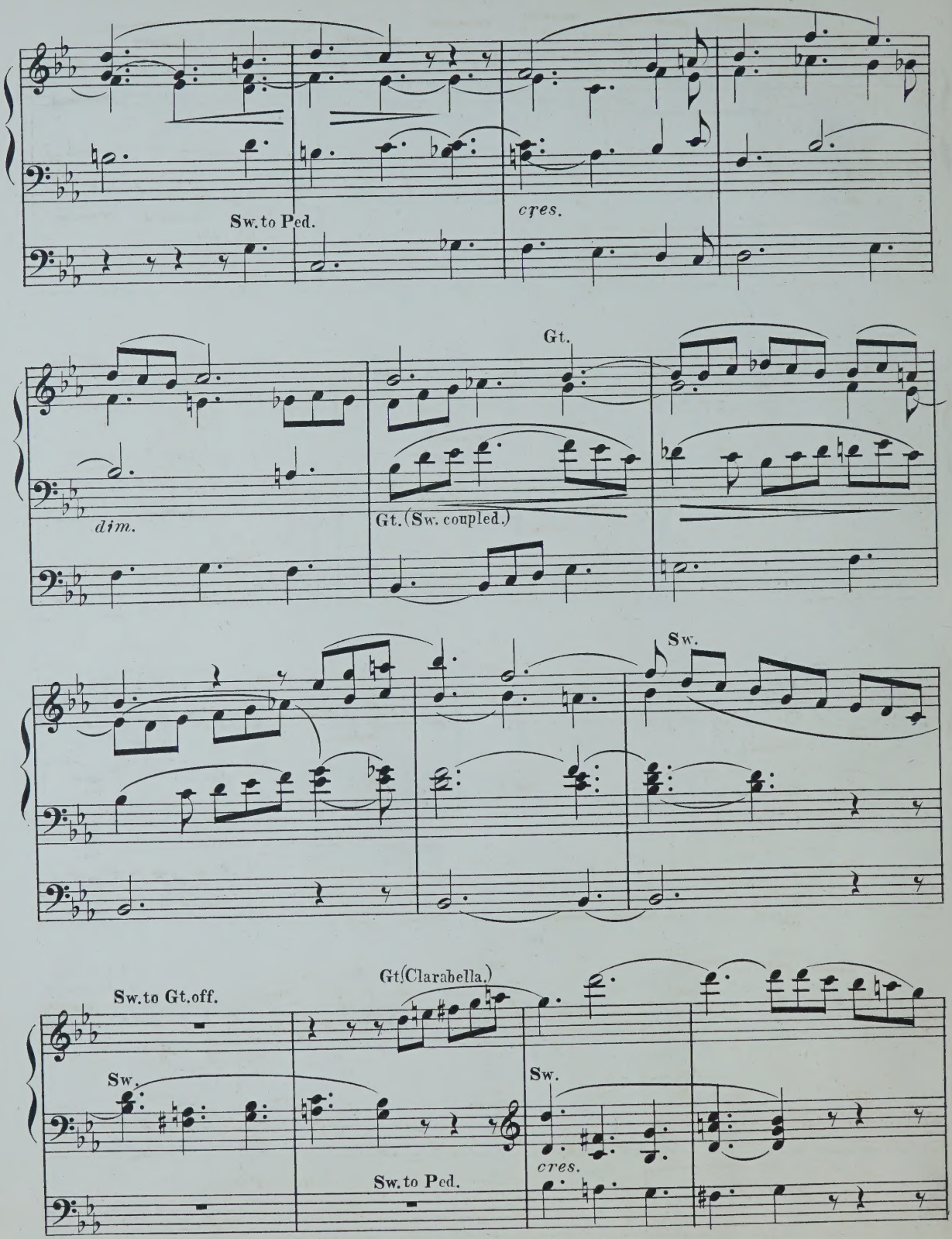

add full Sw.
cres. with Sw. Ped.
cres. sempre.

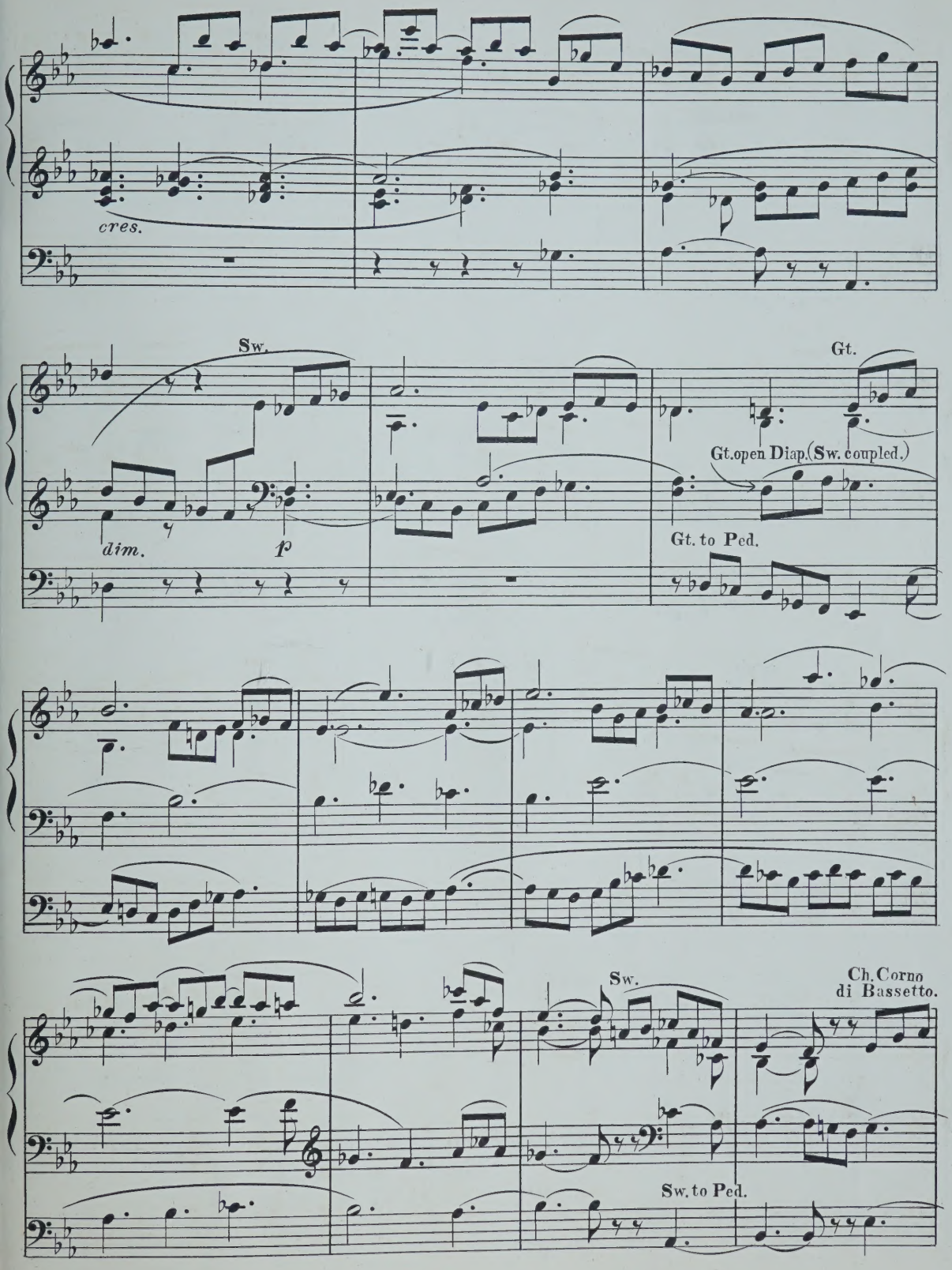

(Sw. box open.)
ff
(Full Gt. & Ped.)
ff
ritard.
a tempo.

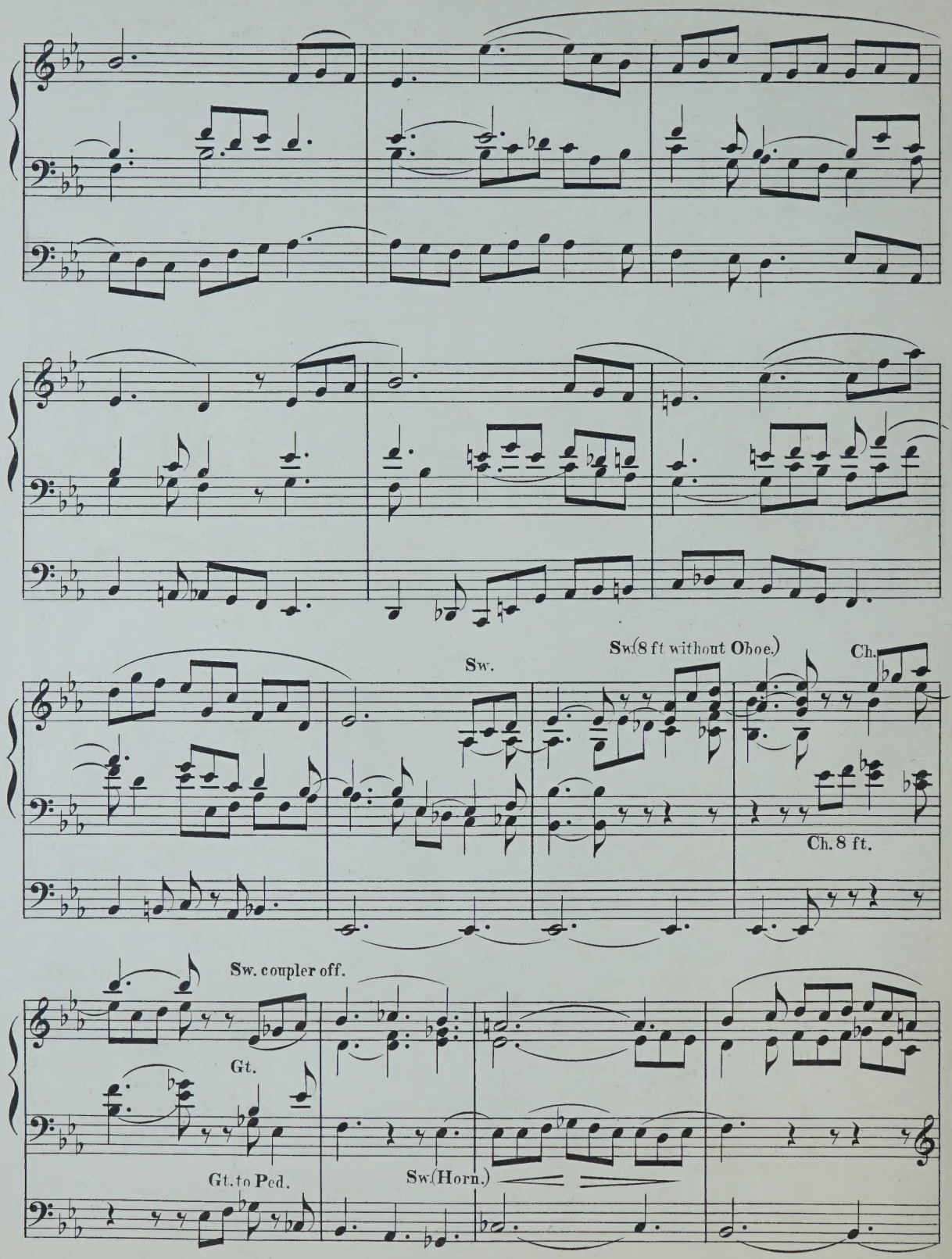
ANDANTE CON MOTO.

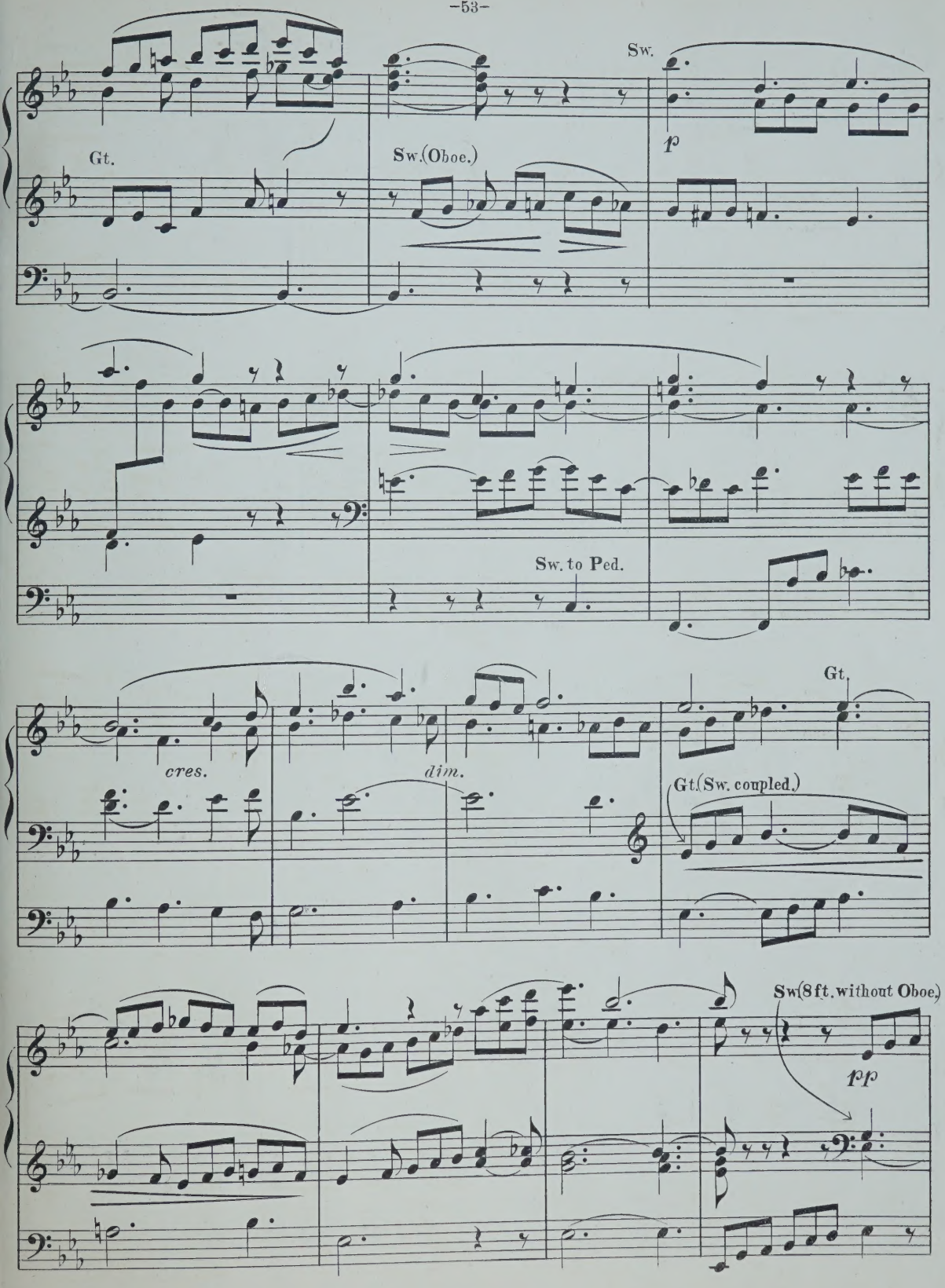


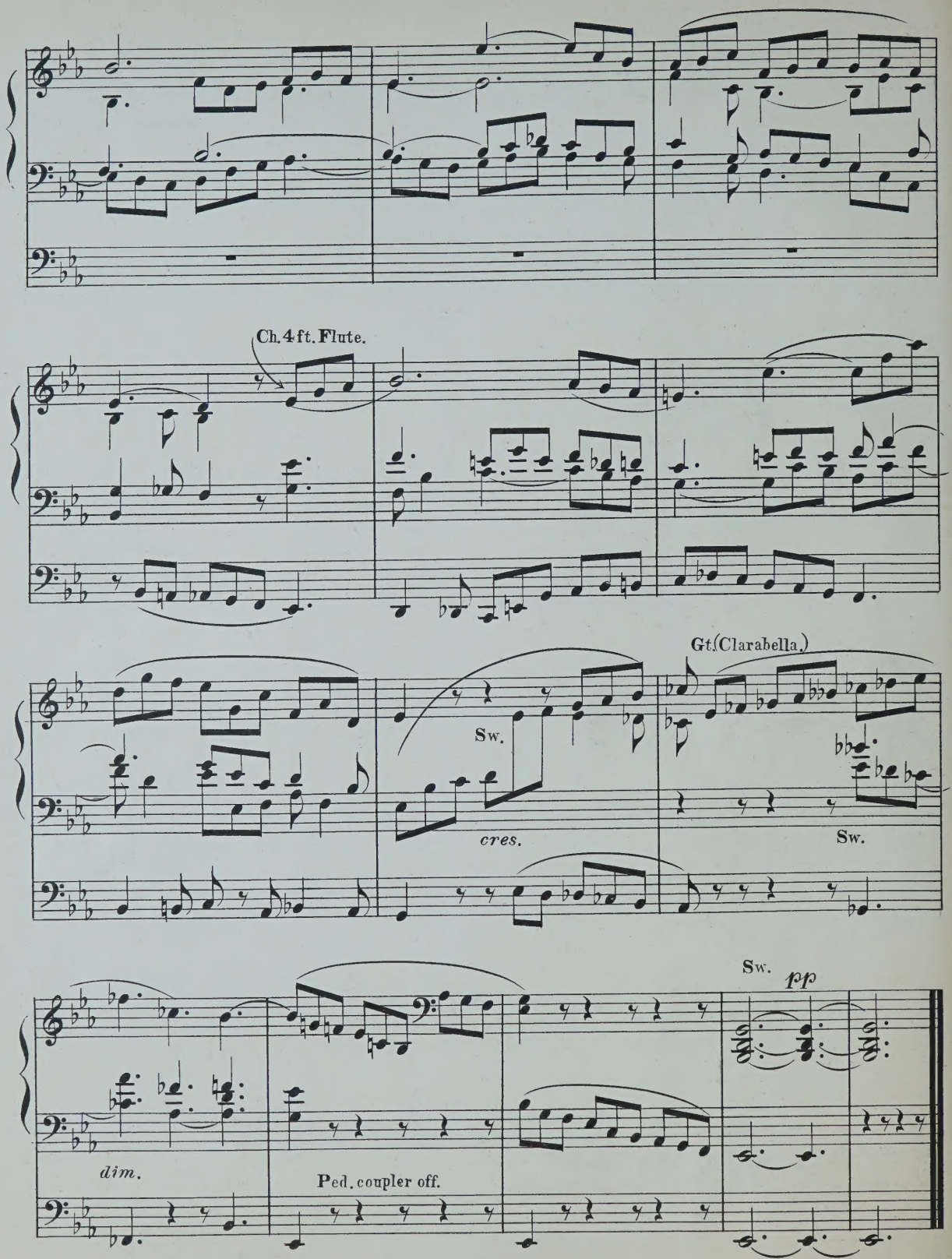

cres.
dim.
Ch.
Ch.
Sw.
Ch.
Gt.
Gt.to Ped.
Sw.(Horn.)
sf
Sw.
Gt.
Sw.(Oboe.)
p


Sw. to Ped.
cres.
Gt.
dim.
Gt. (Sw. coupled.)
Sw.
Sw. to Gt. off.
Gt. (Clarabella.)
Sw.
Sw.
cres.
Sw. to Ped.


cres.
Sw.
dim.
p
Gt.
Gt. open Diap. (Sw. coupled.)
Gt. to Ped.
Sw.
Ch. Corno di Bassetto.
Sw. to Ped.


Sw.
Sw.(8 ft without Oboe.)
Ch.
Ch. 8 ft.
Sw. coupler off.
Gt.
Gt. to Ped.
Sw.(Horn.)


Gt.
Sw.(Oboe.)
Sw.
p
Sw. to Ped.
cres.
dim.
Gt.
Gt.(Sw. coupled.)
Sw(8ft. without Oboe.)
pp


Ch. 4 ft. Flute.
Gt. (Clarabella.)
Sw.
cres.
Sw.
Sw.
pp
dim.
Ped. coupler off.

S. John's Coll

Second Edition.

The Organ Student's Guide

by

Francis Edward Gladstone.

Ent^d Stat. Hall.

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INTRODUCTORY REMARKS.

It is assumed that every one intending to study the organ will have first attained to some moderate degree of proficiency in the technicalities of Piano-Forte playing.

Nevertheless, the Author of this work would strongly advise all who wish to excel as Organists to continue the study of the Pianoforte also; and especially to make the practice of scales in all keys a constant habit. By these means, the two instruments, so far from becoming antagonistic (a necessity as some suppose), will be found to render mutual aid to each other; for, while on the one hand Piano-Forte practice gives flexibility to the fingers and wrists, without which it is idle to think of attempting elaborate Organ music, on the other hand Organ playing tends to develope a true *legato* style upon the Pianoforte.

The first point that will attract the attention of a beginner upon the Organ is the absolute necessity of maintaining a firm pressure upon the keys for the full time that their sound is required, but no longer. Ordinary pianists are too apt to acquire loose habits in this respect. The preliminary exercises in this work are intended to discover and obviate any inequalities or want of independence in the several fingers.

The exercises which require one finger to glide into the place of another, without allowing the key to rise, are very necessary towards gaining familiarity with a style of fingering much used for Organ music.

As soon, however, as these can be executed with tolerable fluency, the beginner should at once proceed to make acquaintance with the pedal-board. Here will be found a range of naturals, sharps and flats similar to those of the manuals. There are two modes of playing upon this set of keys for the feet;

1) With the soles of alternate feet, crossing one foot over the other if need be;

2) With either foot alone, using the heel and sole in alternation.

In actual practice these two methods are more or less combined, but in rapid passages greater evenness of execution is attained by distributing the work as equally as possible between the two feet, using the same foot for two consecutive notes only (or at least principally) when passing from a sharp or flat to a natural, and *vice versa*.

The student will soon acquire some facility in executing passages for the pedals alone, and should next attack the first real difficulty in Organ playing, i. e. the simultaneous use of hands and feet.

And with any one accustomed to the Piano-Forte, this difficulty will be found to affect the left hand far more than the right. The reason is obviously this, that the left hand instead of playing the bass or lowest part, to which it is accustomed, has now to take charge of some other portion of the harmony, the bass being consigned to

the care of the feet. In order to overcome any inclination on the part of the left hand do follow the notes intended for the pedals, the student is advised to master those exercises for only one hand and pedals before proceeding further.*)

The preludes etc, which succeed the exercises last spoken of, have been prepared and arranged with a view to rendering progressive any difficulties which may occur, each little piece being intended to make some new demand upon the learner's skill. It will therefore be highly desirable that one should be tolerably well known before another is begun.

The remaining movements are given as specimens of various styles of organ music. Each is selected for some special feature.

The work here offered to students of the organ is the result of some experience which the author has had as a Teacher.

His endeavour has been to lighten the labours of both Master and Pupil, and to give suggestions and examples which should tend to promote a cultivated style of Organ Playing.

---

*) The same plan may often be adopted with advantage — Whenever a particular passage presents a difficulty to the beginner let him first practise with the feet alone, next with left hand and feet together; this being successfully accomplished it will generally be found comparatively easy to add the part for the right hand.

GENERAL INFORMATION

AS TO THE MECHANICAL ARRANGEMENTS AND RESOURCES OF MODERN ORGANS.

All modern organs of any importance possess two or three manuals, each having a compass of about four and a half octaves, while the pedals are necessarily restricted to about two octaves and a half.*)

Every separate row of keys constitutes what is in effect an organ.

Thus we speak of the "Great Organ", the "Swell Organ", the "Choir Organ", and the "Pedal Organ".

The lowest row in an instrument of three manuals is called (in England) the "Choir Organ", this name being doubtless derived from its usefulness for purposes of accompaniment to voices; its registers are usually of light tone.

The middle row is known as the "Great Organ". The pipes belonging to this manual should be on a larger scale (and therefore of fuller tone) than those of the Choir.**)

Above the "Great" is the "Swell Organ". By means of this manual, some of the most beautiful effects of which the instrument is capable are obtained. The pipes belonging to it are enclosed in a large box, one side of which is furnished with movable shutters (not unlike Venetian blinds). When these are tightly closed the tone is necessarily subdued, sounding sometimes as if it were at a long distance. The shutters are connected with a pedal situated above the pedal-keys, and to the right of the performer.

By pressing this "Swell Pedal" downwards, the shutters are gradually opened, and thus the sound of the pipes within the swell-box becomes more and more intense. Reversing the process, a corresponding diminution of tone is of course the result. There is also an arrangement for fixing the swell-pedal at its lowest point, thus leaving the swell-box wide open. In addition to this, the "Swell" is often furnished with a contrivance for producing a tremulous effect; this is sometimes controlled by a pedal, sometimes by a draw-stop.

Large organs have a fourth manual, above the swell. This is called the "Solo-Organ". It usually contains, besides certain stops imitative of orchestral instruments, one or two registers of peculiarly penetrating tone.

Each of these "Organs" (including the Pedal Organ) contains its own supply of registers†) (or stops), and these are capable of being acted upon by what are called "Composition-Pedals". Above the pedal-board will usually

---

*) Sometimes motives of mistaken economy on the part of a purchaser, or the desire of a Builder to make a great display in the number of stops, bring about the erection of an instrument without the lowest octave of notes on the Swell. Such incomplete Organs are not taken into account here.

**) The lower row does duty for both "Great" and "Choir" with instruments of only two manuals.

†) These are generally regarded as synonymous terms, although properly speaking a "stop" is merely the draw-stop, while the term "register" applies to the set of pipes governed by the knob.

be found a row of iron pedals, each of which, on being pressed down firmly, will arrange the stops in some particular manner.

Mr Willis, the eminent organ builder, has invented a clever piece of mechanism which adjusts the stops by pneumatic power, merely requiring a pressure of the thumb or finger upon one or another of a row of buttons placed under the manual. *) There is yet another method of altering the combinations, which acts invisibly, (that is to say the draw stop action does not move): this is however more used on the Continent than in England.

In actual practice it will be found, however, that *every* combination of stops cannot be controlled by mechanical means; so that an organist must often shew considerable dexterity in changing his arrangement of stops by hand.

Register vary in pitch and differ much as regards quality of tone.

Those stops which are labelled 8 ft.**) give the ordinary pitch of a Piano-Forte. Stops marked 4 ft. will sound an octave above concert pitch; while those of 2 ft. and 16 ft. will give the sound of two octaves above and one octave below, respectively.

In large organs the pedals should contain at least one stop of 32 ft. tone, sounding an octave below the 16 ft.

Reed stops, such as "Oboe", "Cornopean", "Horn", "Clarionet", etc., must be used with discretion; which, as a matter of course can only proceed from experience. It may be mentioned however that (except for special effects) a "reed" is rarely used quite alone, even for solo purposes, some one or other of the "diapasons" being generally associated with it. For instance, it is safer to draw either an "open" or "stopped diapason" with the "oboe" in the Swell; and a "Clarionet" in the Choir is not often to be trusted without the assistance of a "Stopped diapason", "Lieblich Gedackt" or "Clarionet Flute".

Mutation and compound stops, "Quint, Twelfth, Sesquialtera, Mixture", etc. are used in combination with the foundation stops (i. e. those of 16 ft., 8 ft., 4 ft. and 2 ft.) to give fulness and brilliancy to the whole.

Besides the registers (or sounding stops) every organ is provided with a certain number of knobs by means of which the various manuals may be connected with the pedals or with one another. These most useful appliances are called couplers.

For practical illustrations of the manner in which stops are ordinarily combined and contrasted, the Author must refer inquirers to the examples given in this work.

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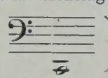
*) The superb instrument in the Albert Hall, South Kensington, possesses both composition-pedals and pneumatic bottons.

**) The longest pipe (that sounding ) is theoretically 8 ft. in length.

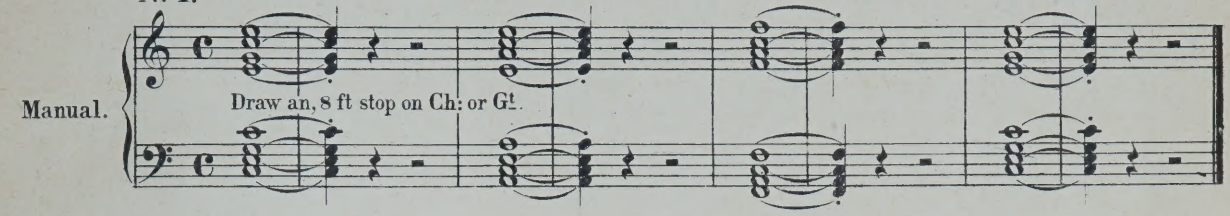
Preliminary Exercises.

The Chords are to be struck firmly and with precision (from the wrist). Care should also be taken that all the notes rise at the same instant.

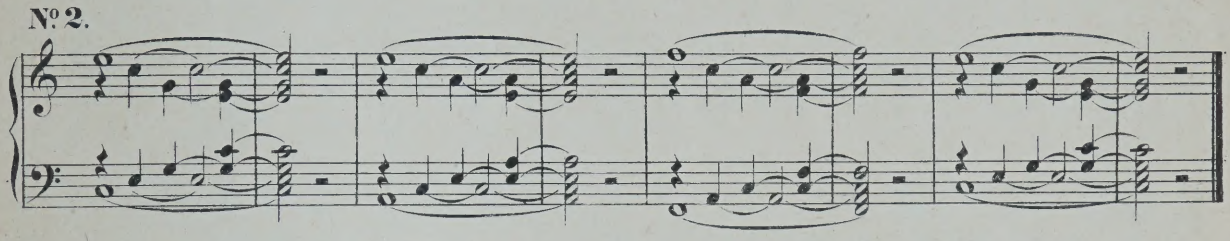
No. 1.

Manual.

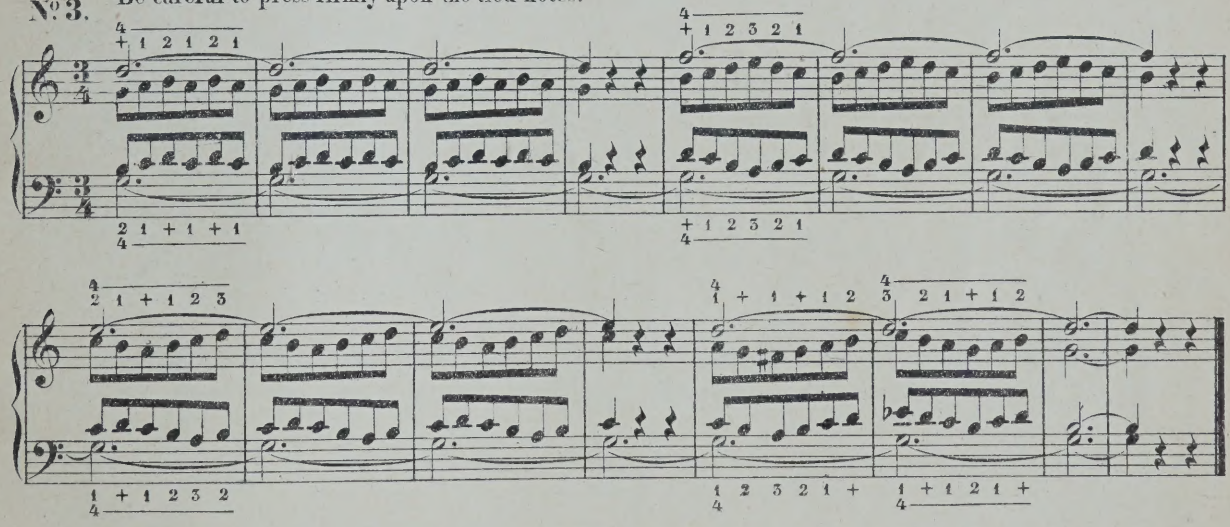
Draw an 8 ft stop on Ch: or Gt.



No. 2.



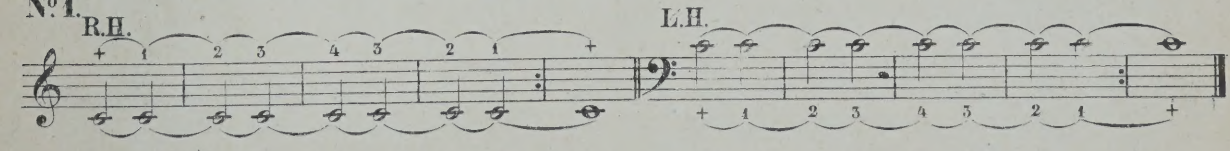
No. 3. Be careful to press firmly upon the tied notes.



Exercises to facilitate the substitution of one finger for another without allowing the key to rise.

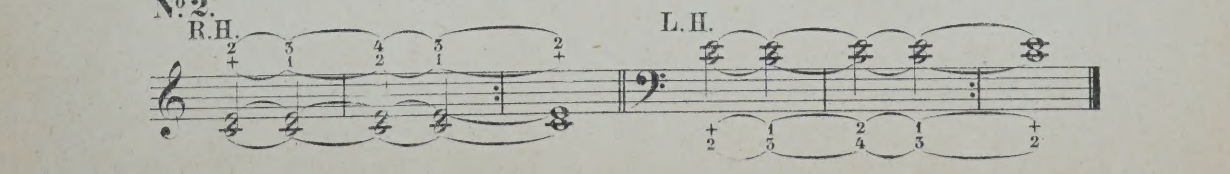
No. 1.

R.H. L.H.



No. 2.

R.H. L.H.



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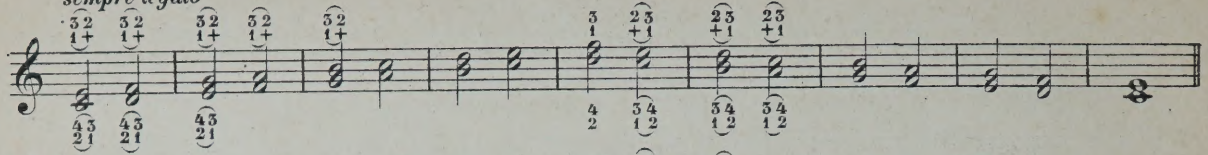
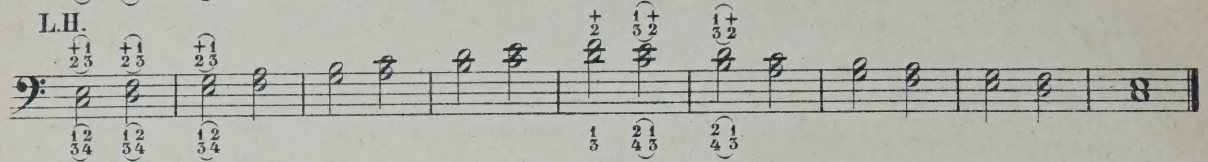
№ 3.

R.H.

sempre legato

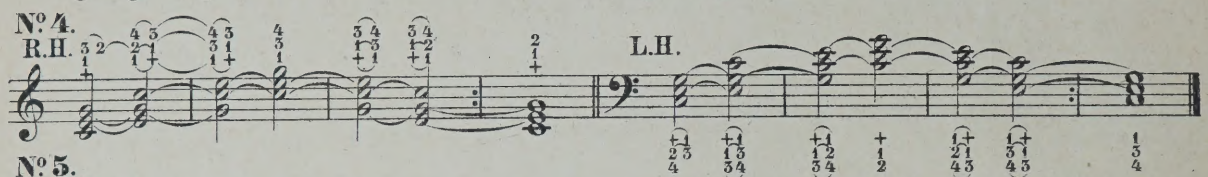


L.H.



№ 4.

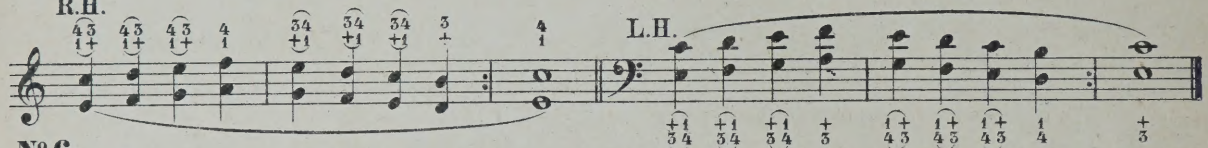
R.H.



L.H.

№ 5.

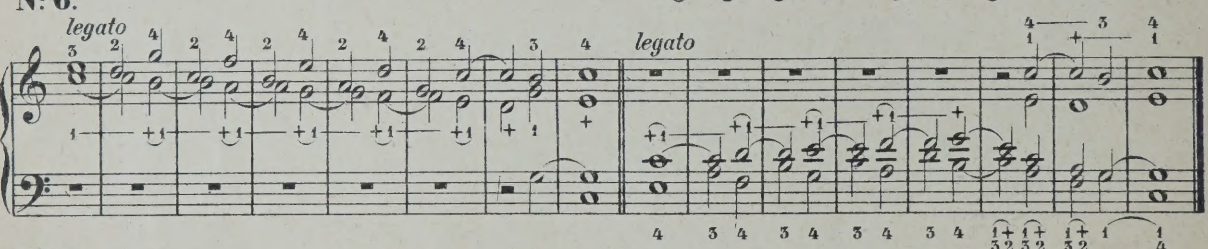
R.H.



L.H.

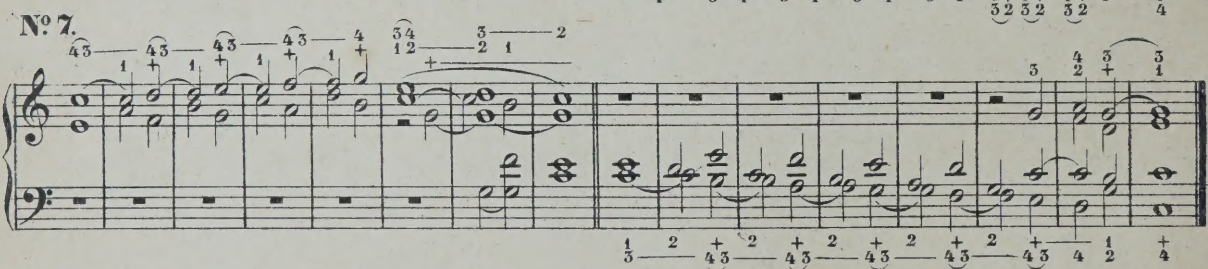
№ 6.

legato

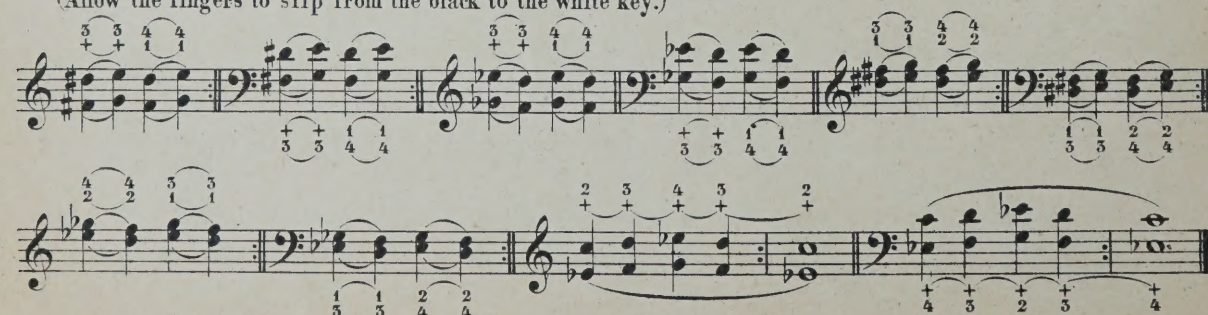


legato

№ 7.



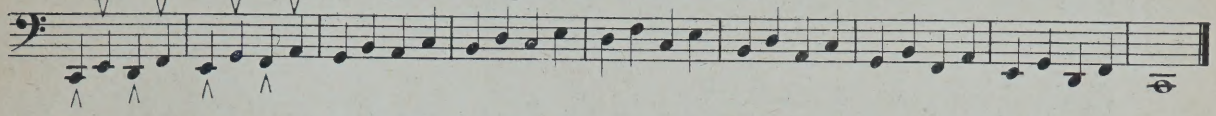
Examples of another method of fingering which is sometimes needful for playing *legato* passages.
(Allow the fingers to slip from the black to the white key.)



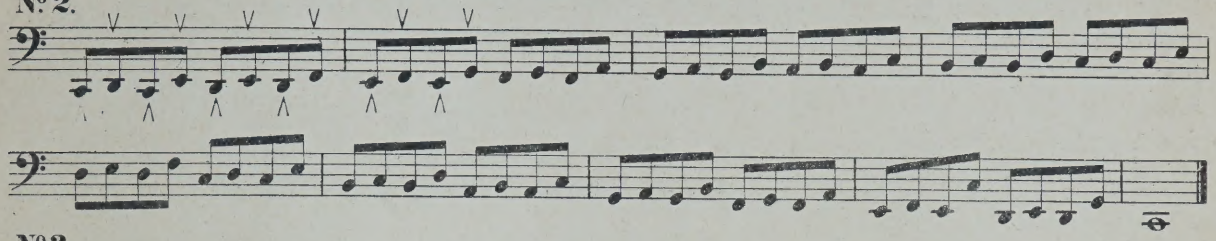
Exercises for the Pedals alone.

NB. Throughout this work the following signs are adopted to indicate the various methods of employing the feet.
∧ or ∨ means the point or sole of the foot, ∪ means the heel.
When the sign is placed above the line, it refers to the Right foot; placed below the line, it refers to the Left.

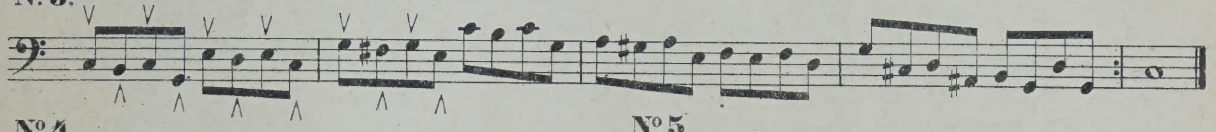
№ 1.
Draw „Bourdon“ in the Pedal organ and couple to one of the manuals.



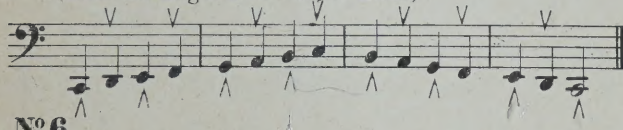
№ 2.



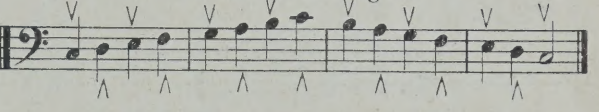
№ 3.



№ 4.
(Cross the Right foot over the Left.)

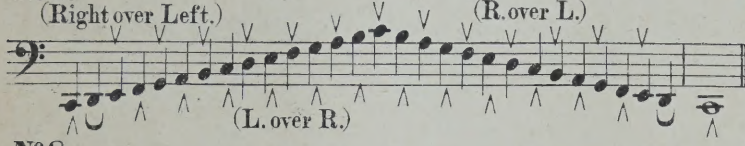


№ 5.
(Cross the Left foot over the Right.)

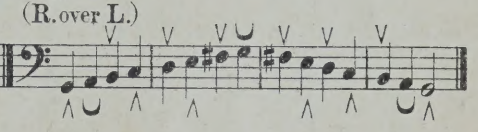


№ 6.
(Right over Left.)

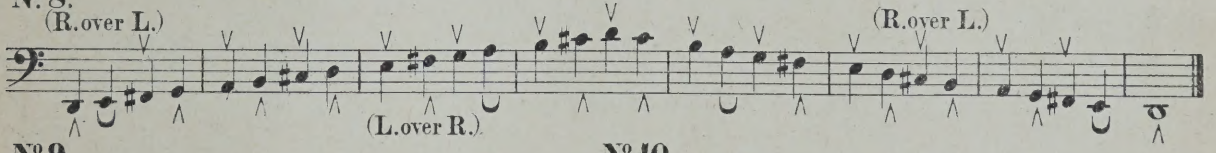
(R. over L.)



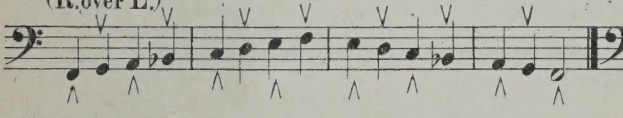
№ 7.
(R. over L.)



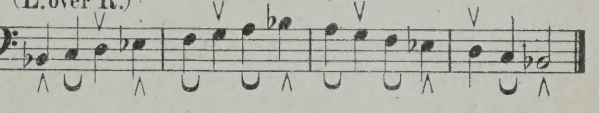
№ 8.
(R. over L.)



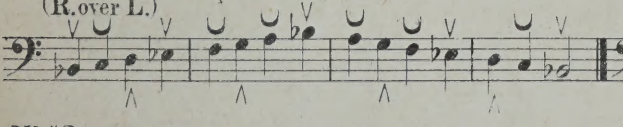
№ 9.
(R. over L.)



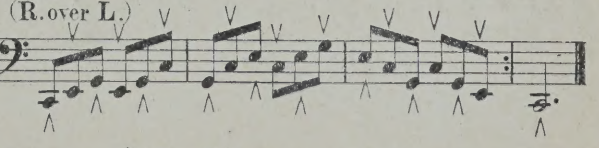
№ 10.
(L. over R.)



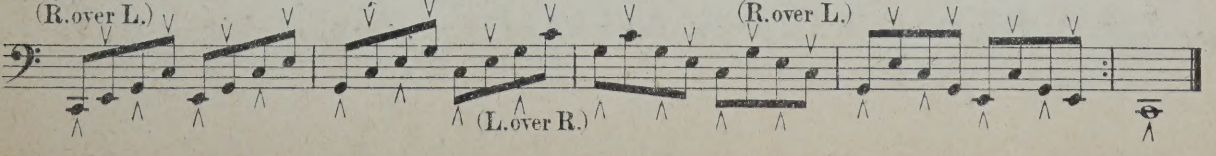
№ 11.
(R. over L.)



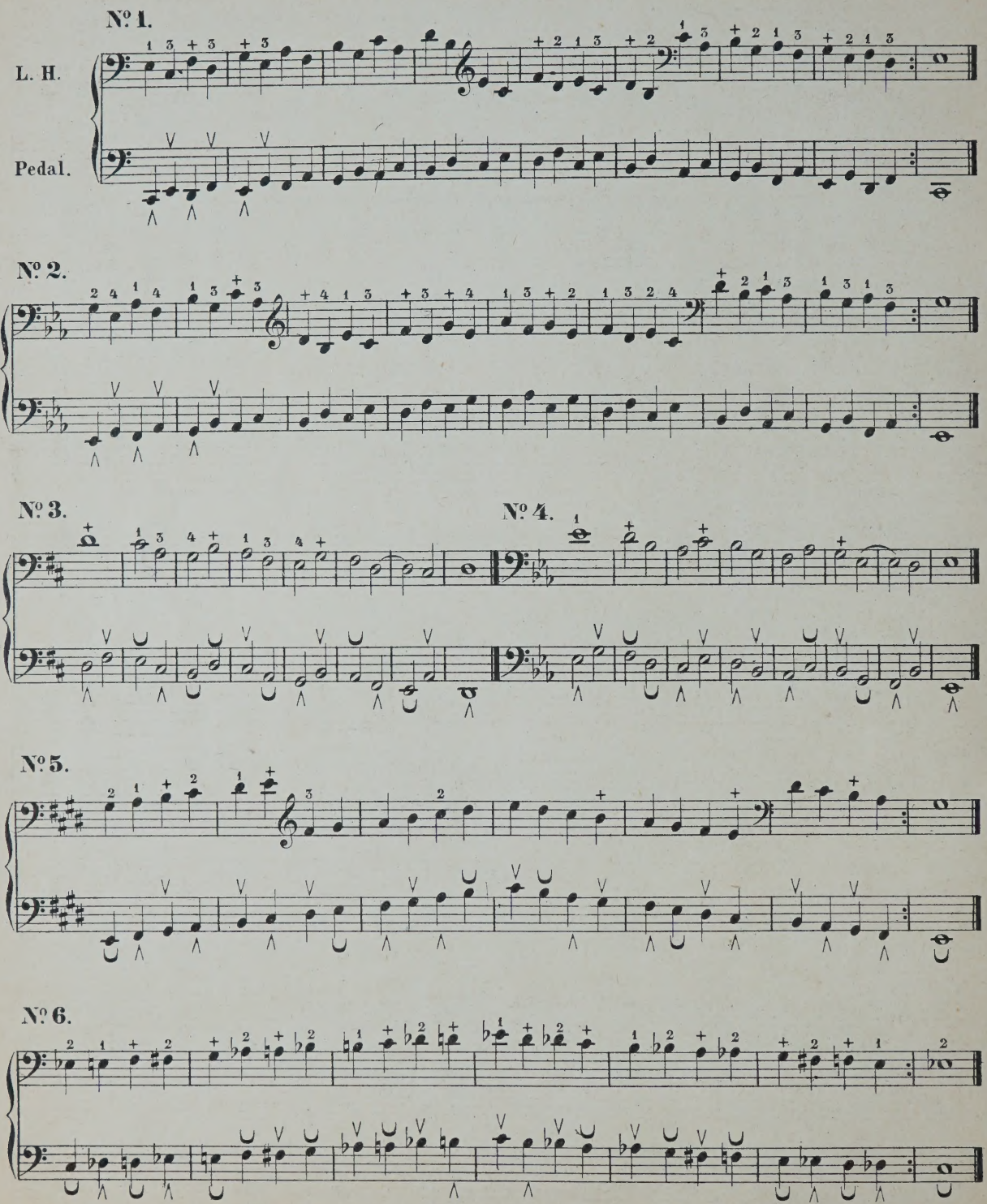
№ 12.
(R. over L.)



№ 13.
(R. over L.)



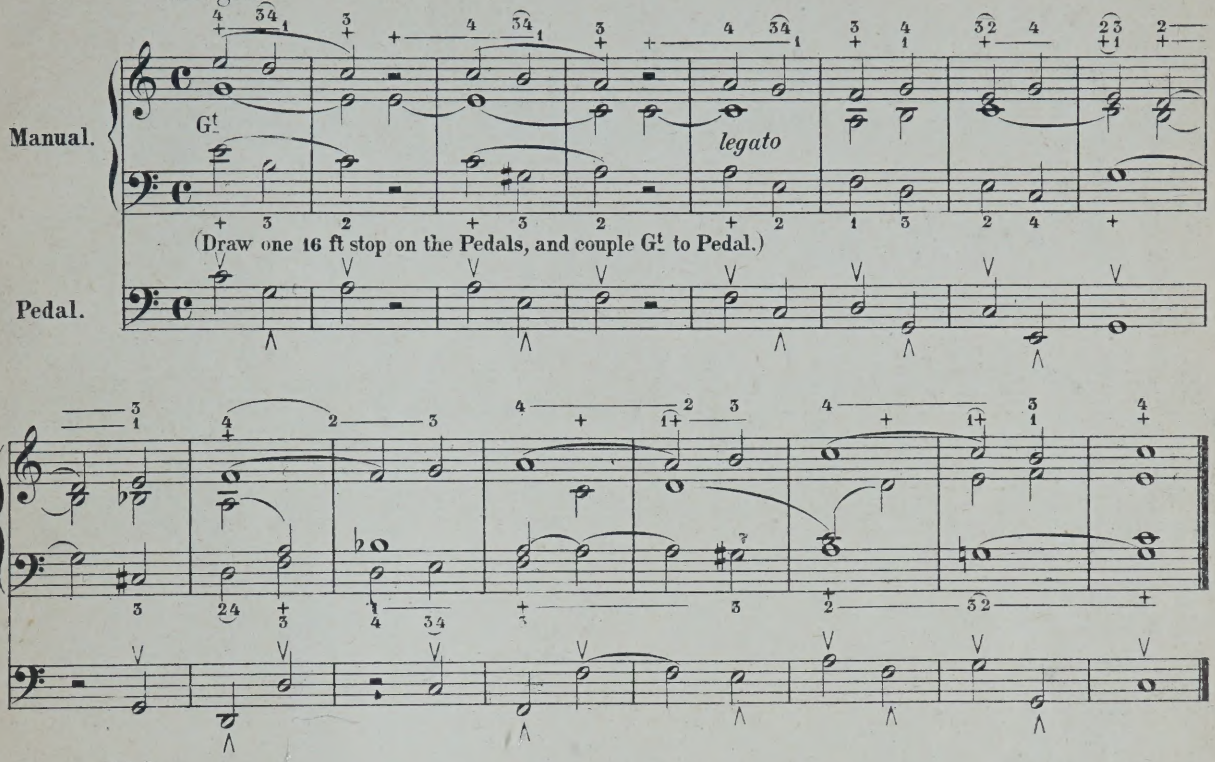
Exercises for the Left hand with the Pedals.



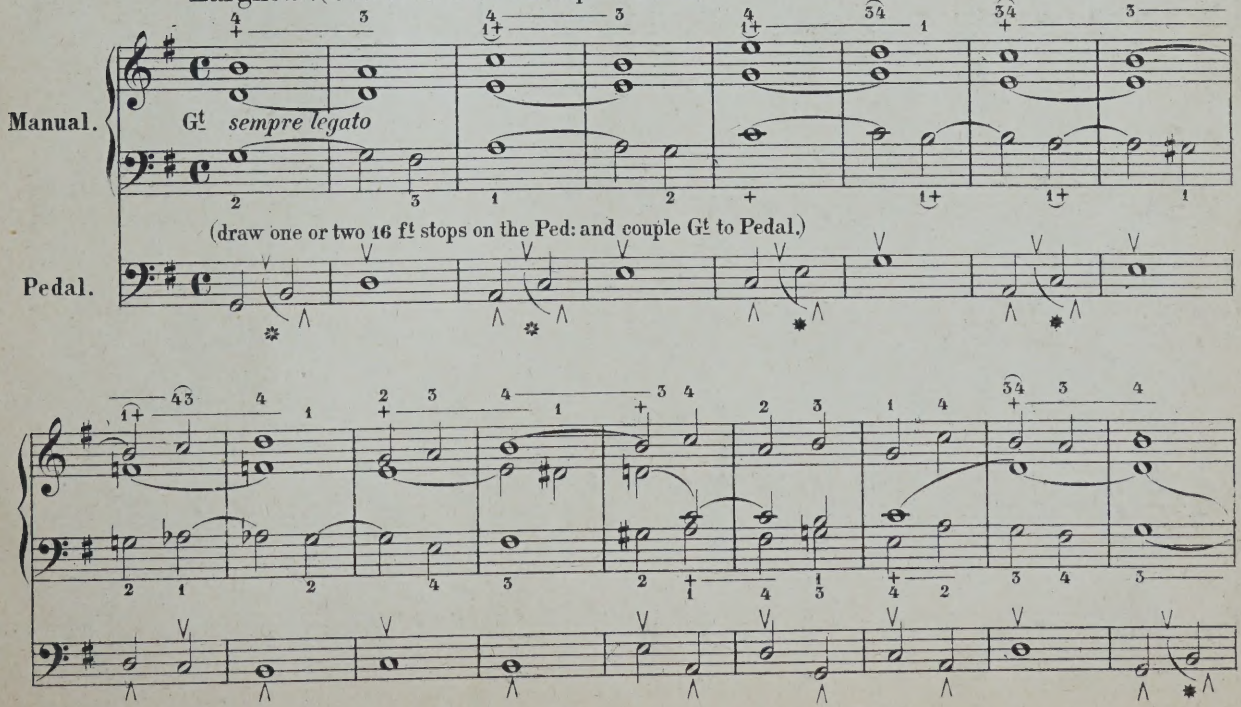
Preludes and other short pieces, illustrating (by degrees) some of the ordinary combinations of stops.

№ 1. (Draw an open diapason on the „Great.")

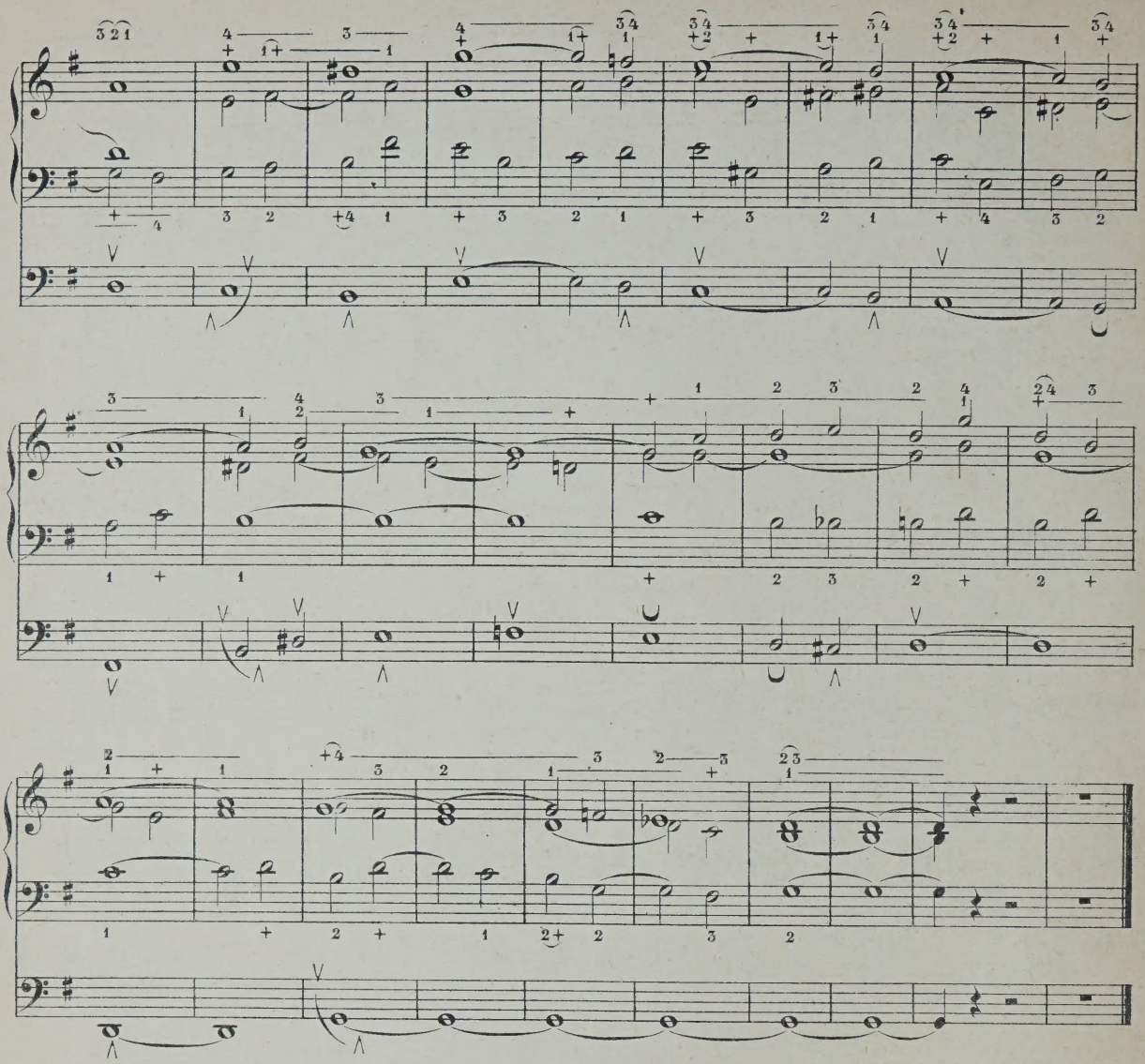
Adagio.



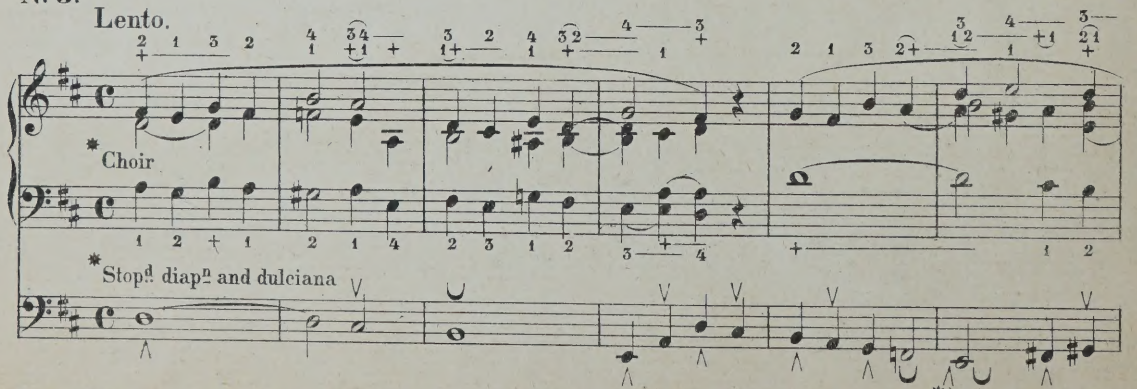
№ 2. Larghetto. (draw two or three 8 ft. stops on the G.)



✲ Change from one foot to the other without allowing the Pedal to rise.

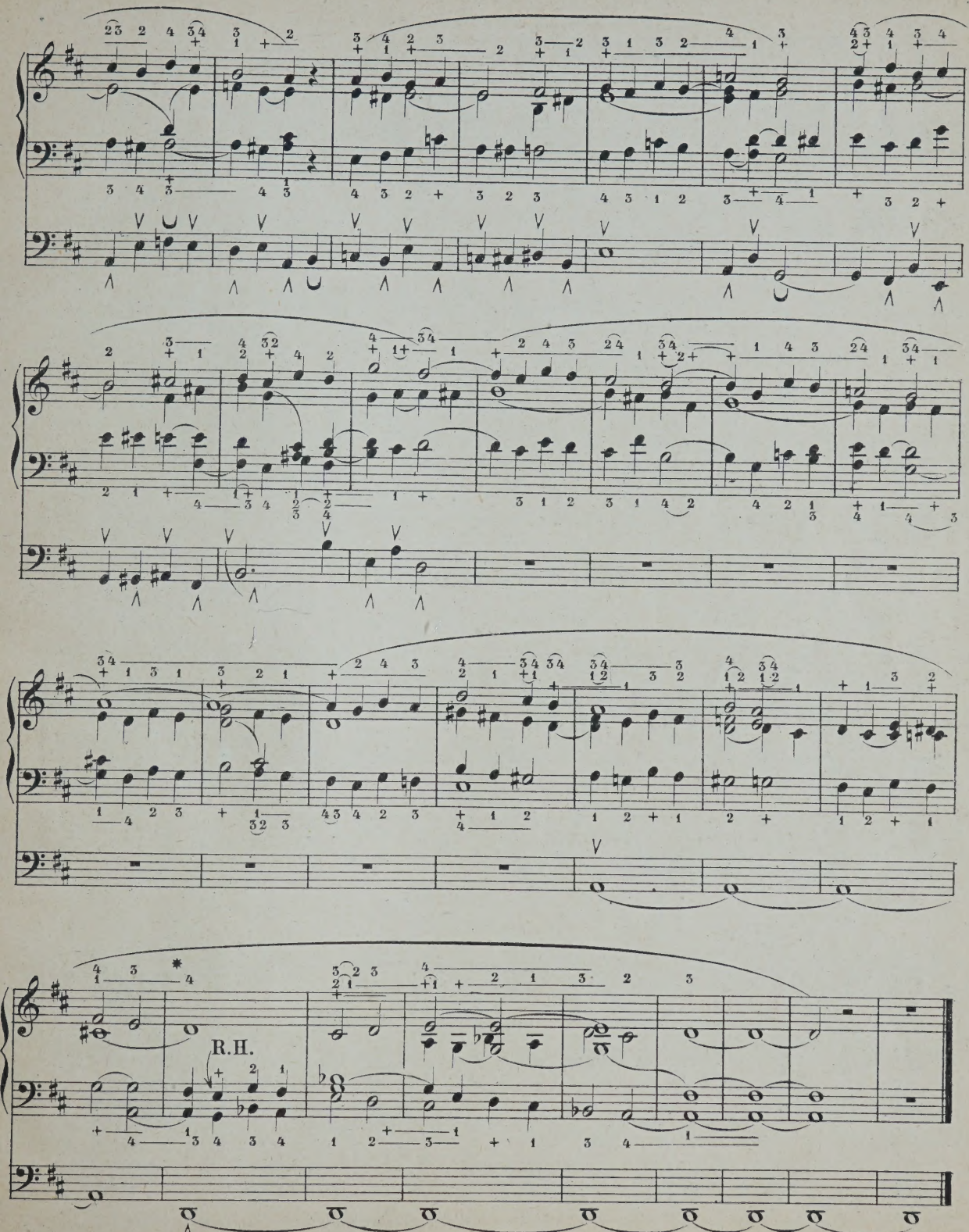


Nº 3.



* Draw „Bourdon" 16 ft and also a soft stop of 8 ft, or, when the Ped: organ does not contain this, couple Choir to Pedal.

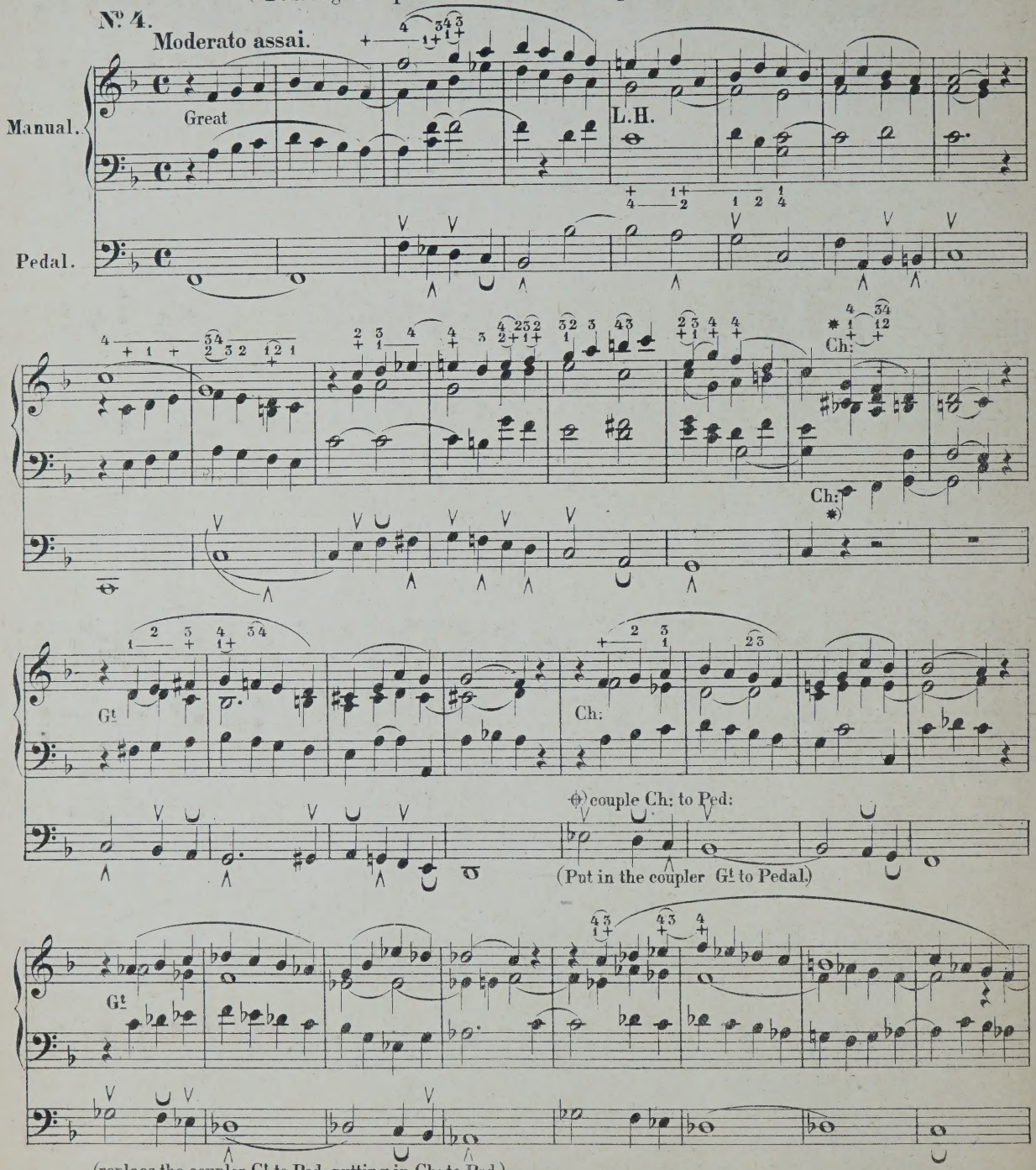
✲ Change from sole to heel, and in doing this slide the foot forward so as to cover the succeeding F sharp.



* Pass the 4th finger under the 3d.

It will now be time that the Student should begin to use his own judgement as regards fingering etc. From this point onward therefore only the less obvious passages will be marked.

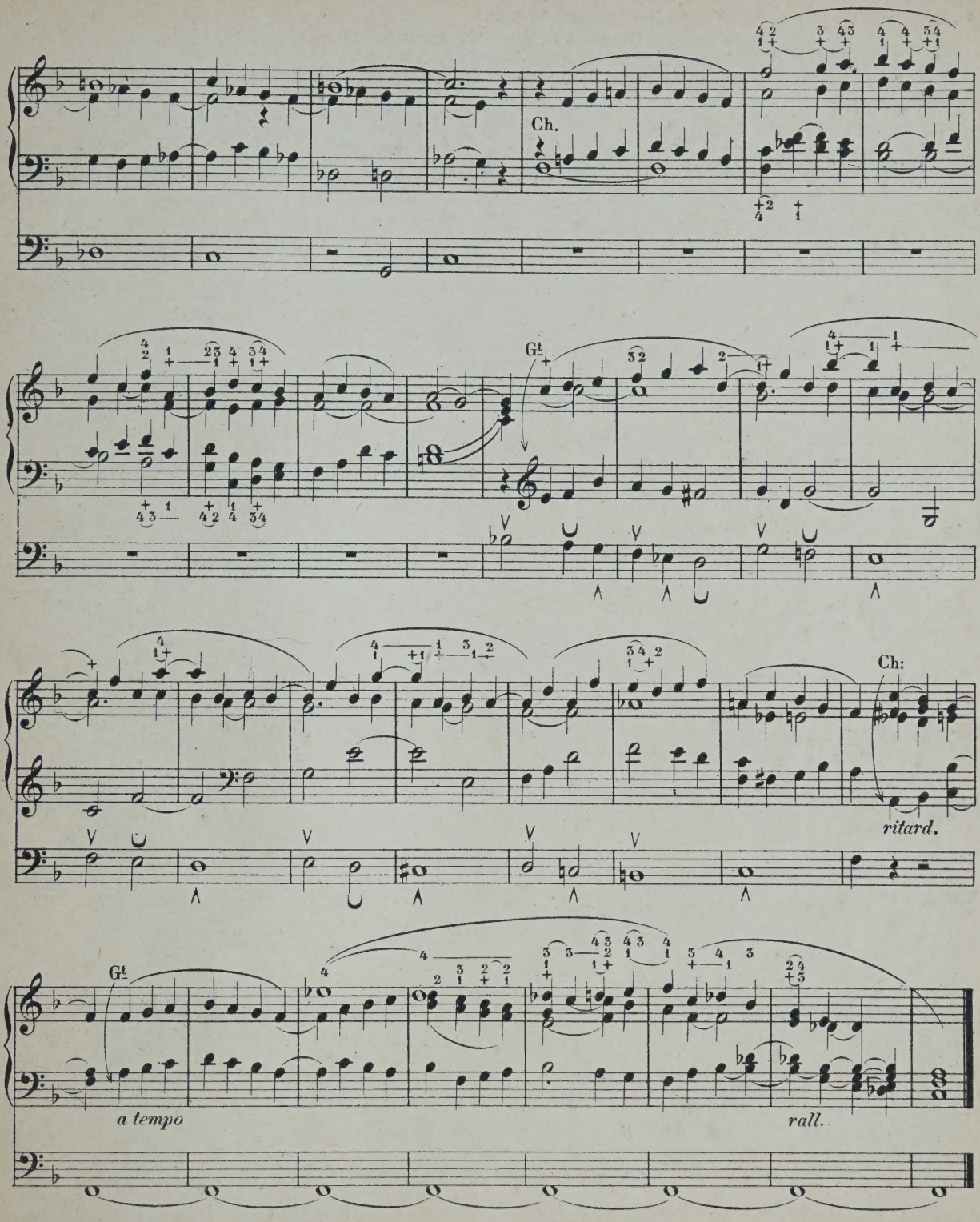
Prepare the stops thus
- Great Org: Op. diap^{n} & Clarabella (or Stop^{d} diap^{n})
- *Choir Org: Stop^{d} diap^{n}, dulciana, and Flute 4 f^{t}.
- Ped. Org: a stop of 16 f^{t} with the G^{t} coupled at the commencement.



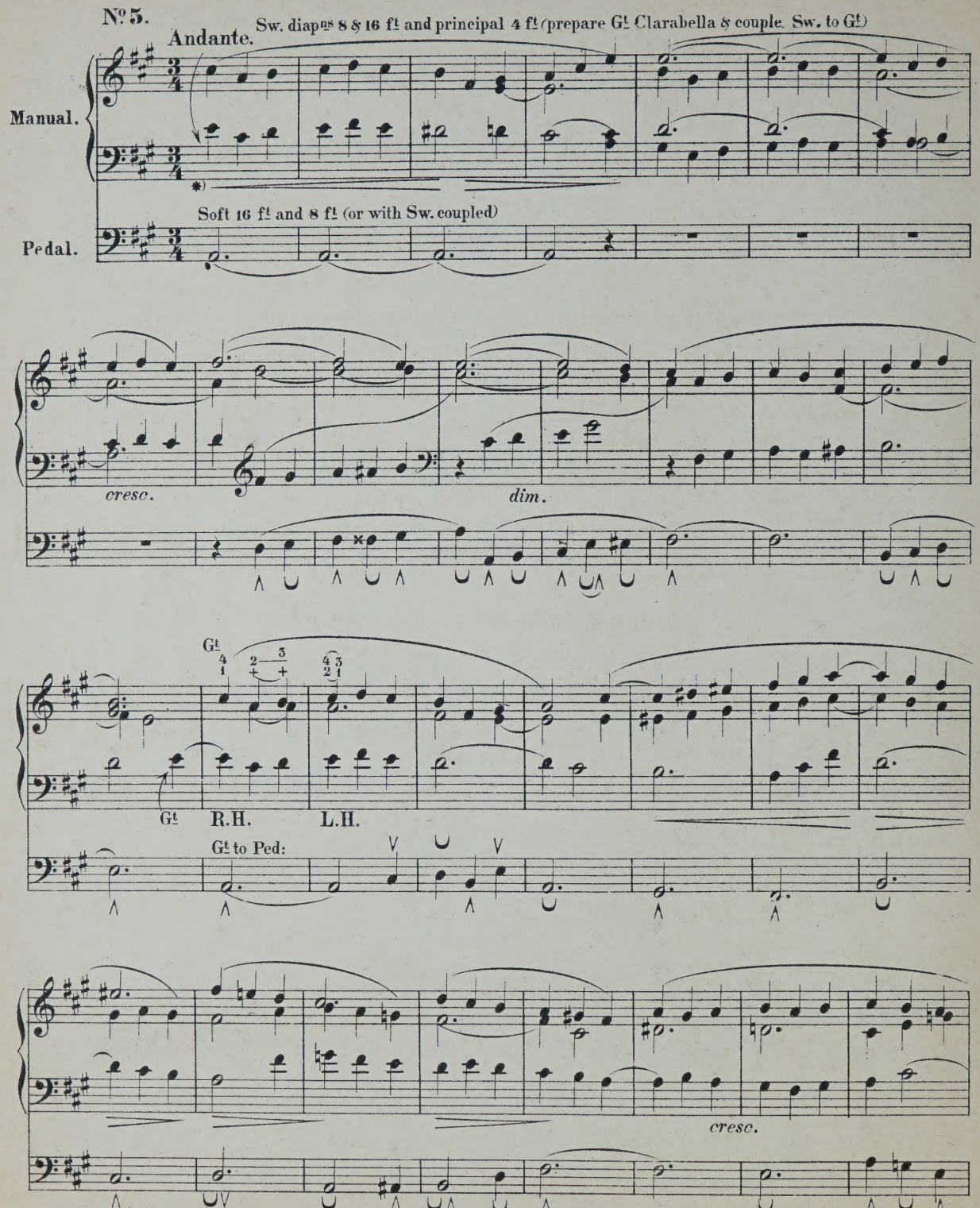
*) On a two manual organ the Swell (diap^{ns} & prin:) may be substituted for the Choir.

*) Transfer the hands from one manual to the other without loss of time.

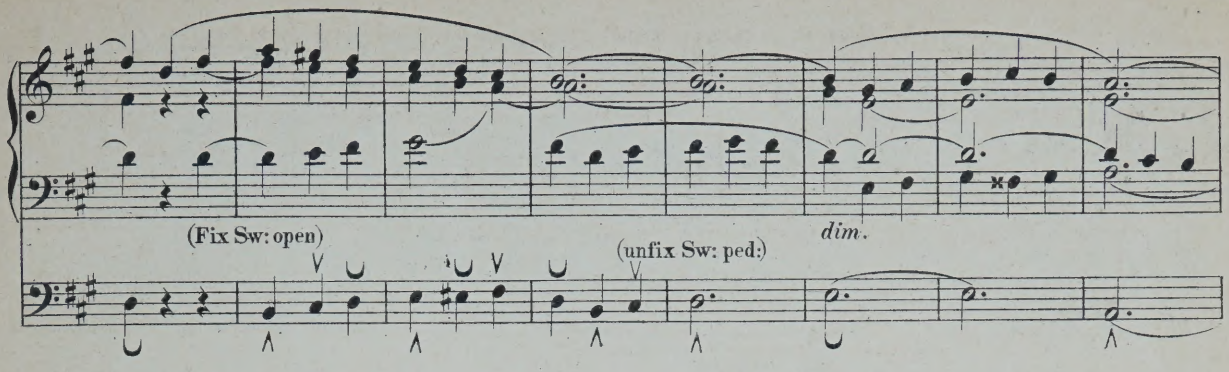
⊖) Take advantage of the rests to make the change in the couplers. In all well arranged organs the Ped: couplers will be found close together so that one hand is sufficient for the necessary alteration.

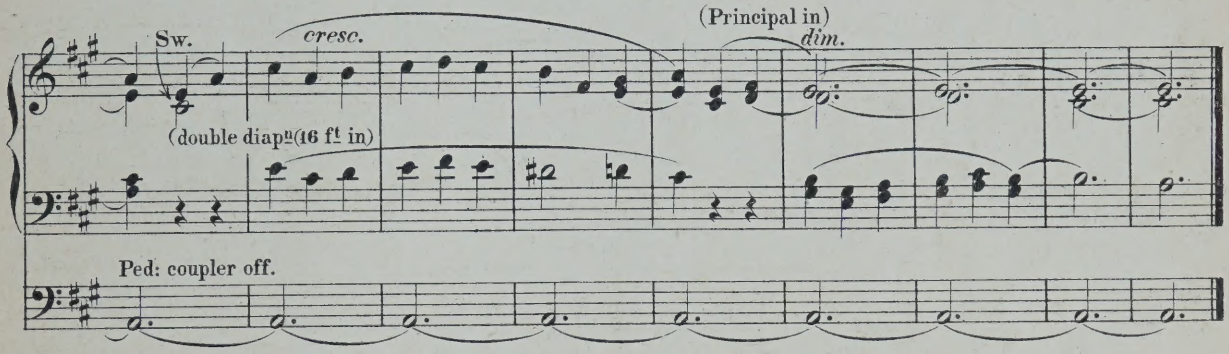


NB. The foregoing prelude, unlike its predecessors is not to be played *sempre* legato, but with a due regard to the phrasing. The fingers should be distinctly lifted with a „Mezzo staccato" touch, at the end of each slur. These remarks will also apply hereafter.



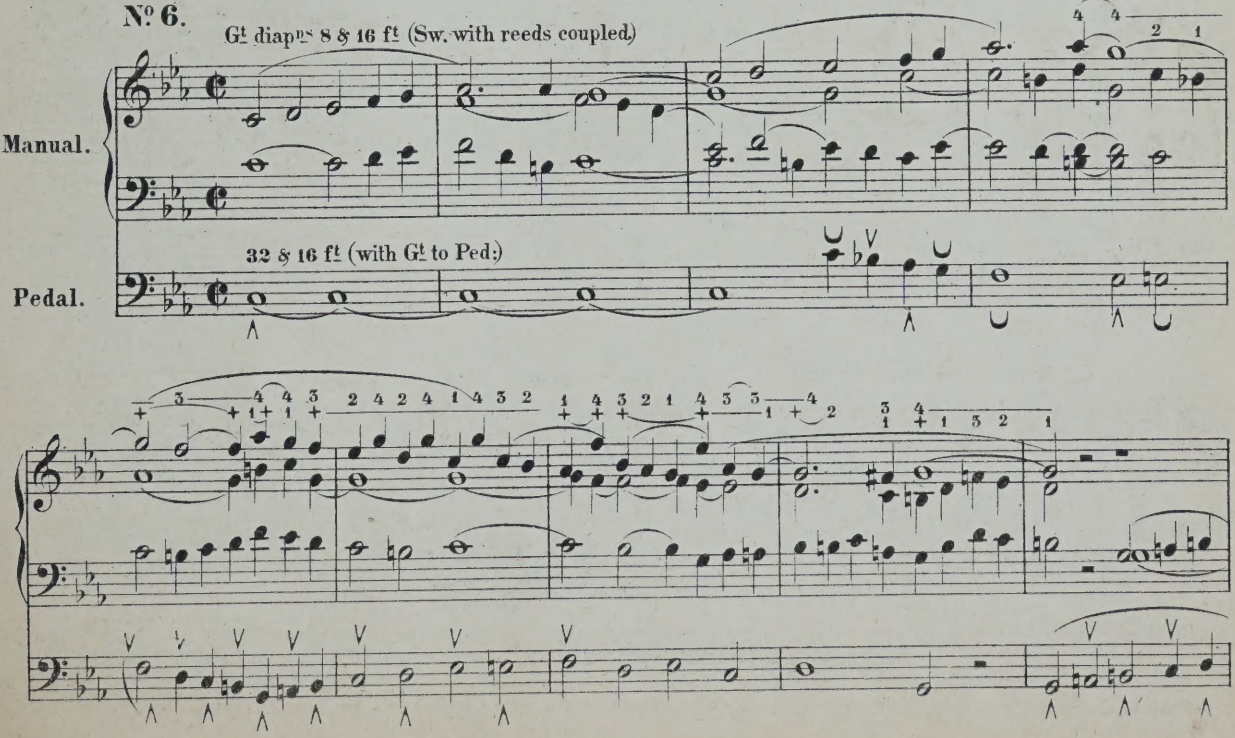
*) Employ the Swell Pedal to obtain the *crescendo* etc. (When the Right foot is thus occupied the ped. part must necessarily be performed by the left foot alone.)

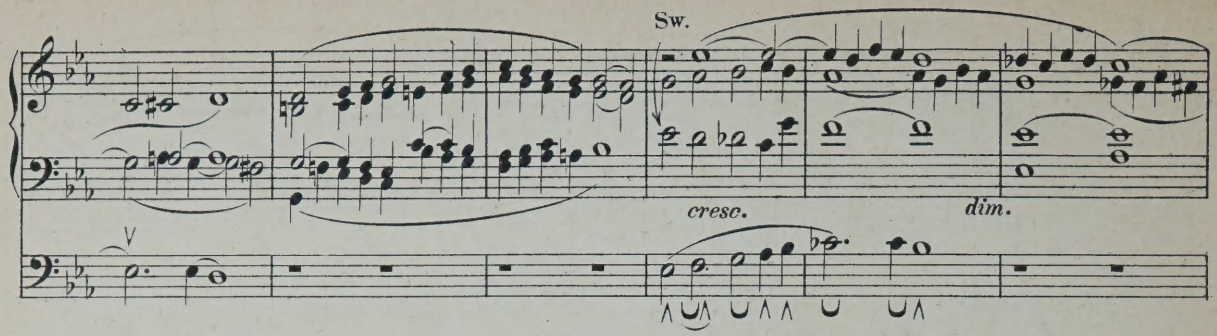


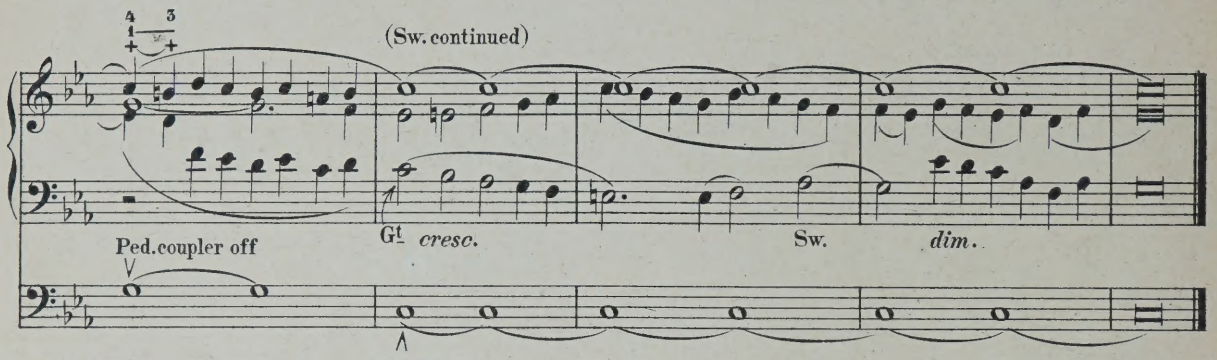


Introduction to Dr Boyce's Anthem.

„By the waters of Babylon."

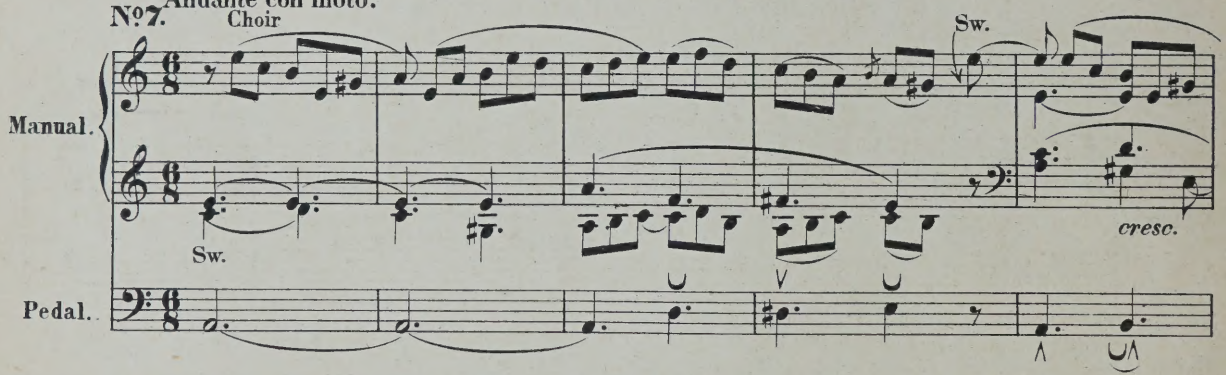


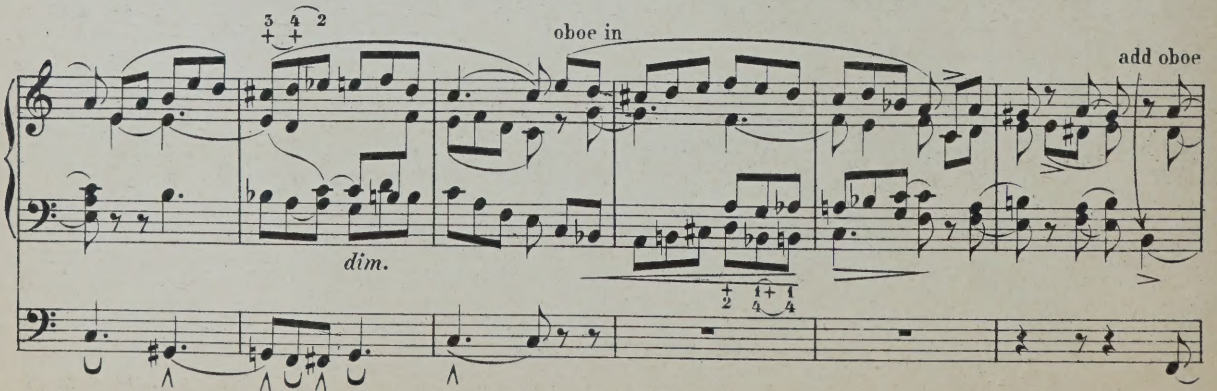


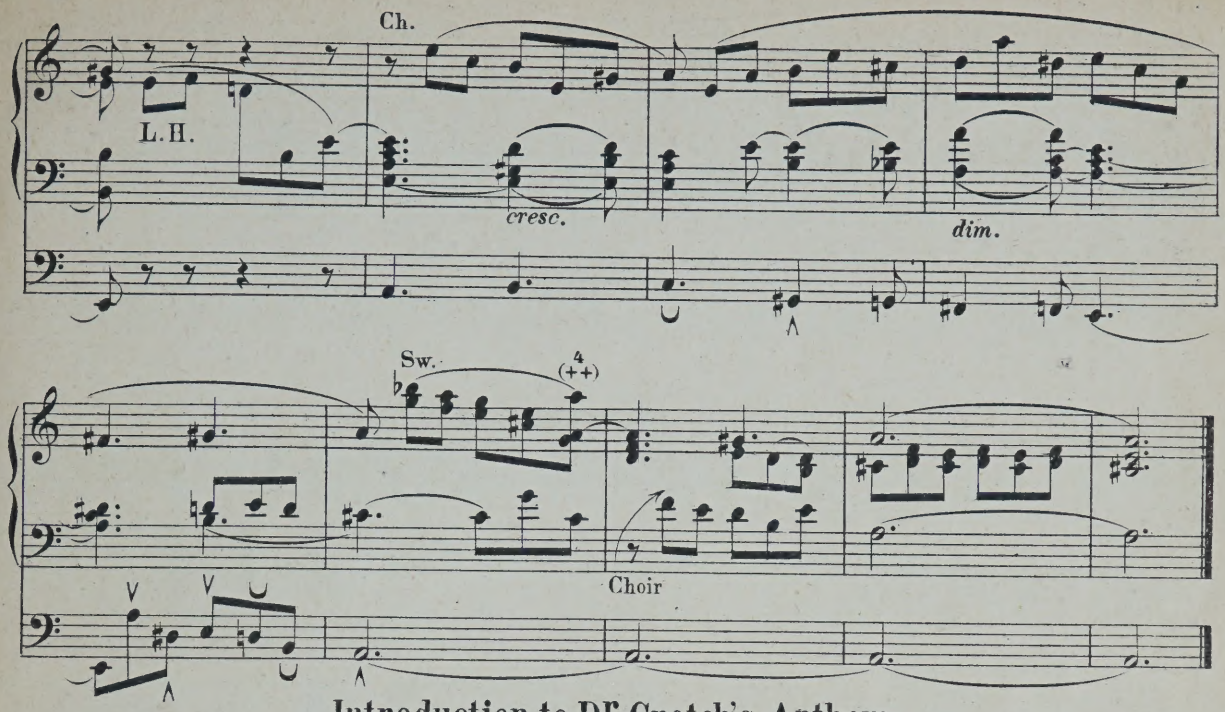


Prepare thus. { Ch: Clarionet & Stopd diapn.
Sw. diapns and oboe.
Ped: soft 16 ft & 8 ft (or coupled to Sw.)

No 7. Andante con moto.







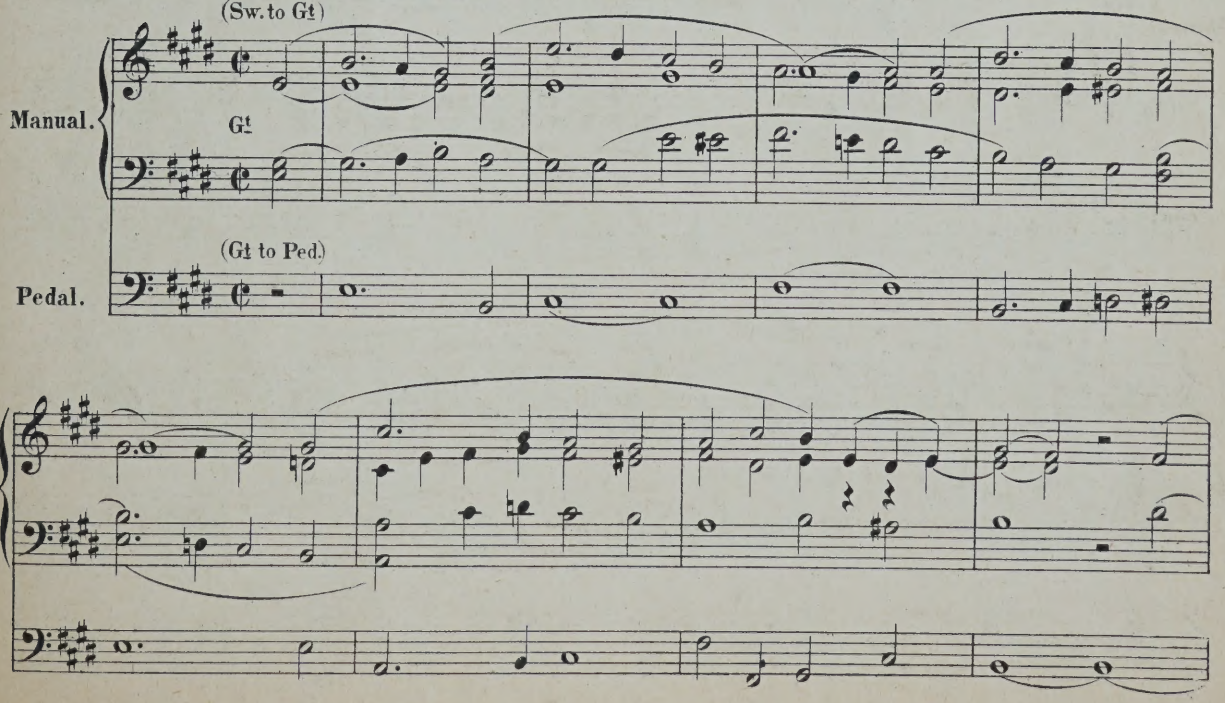
Introduction to Dr Crotch's Anthem.

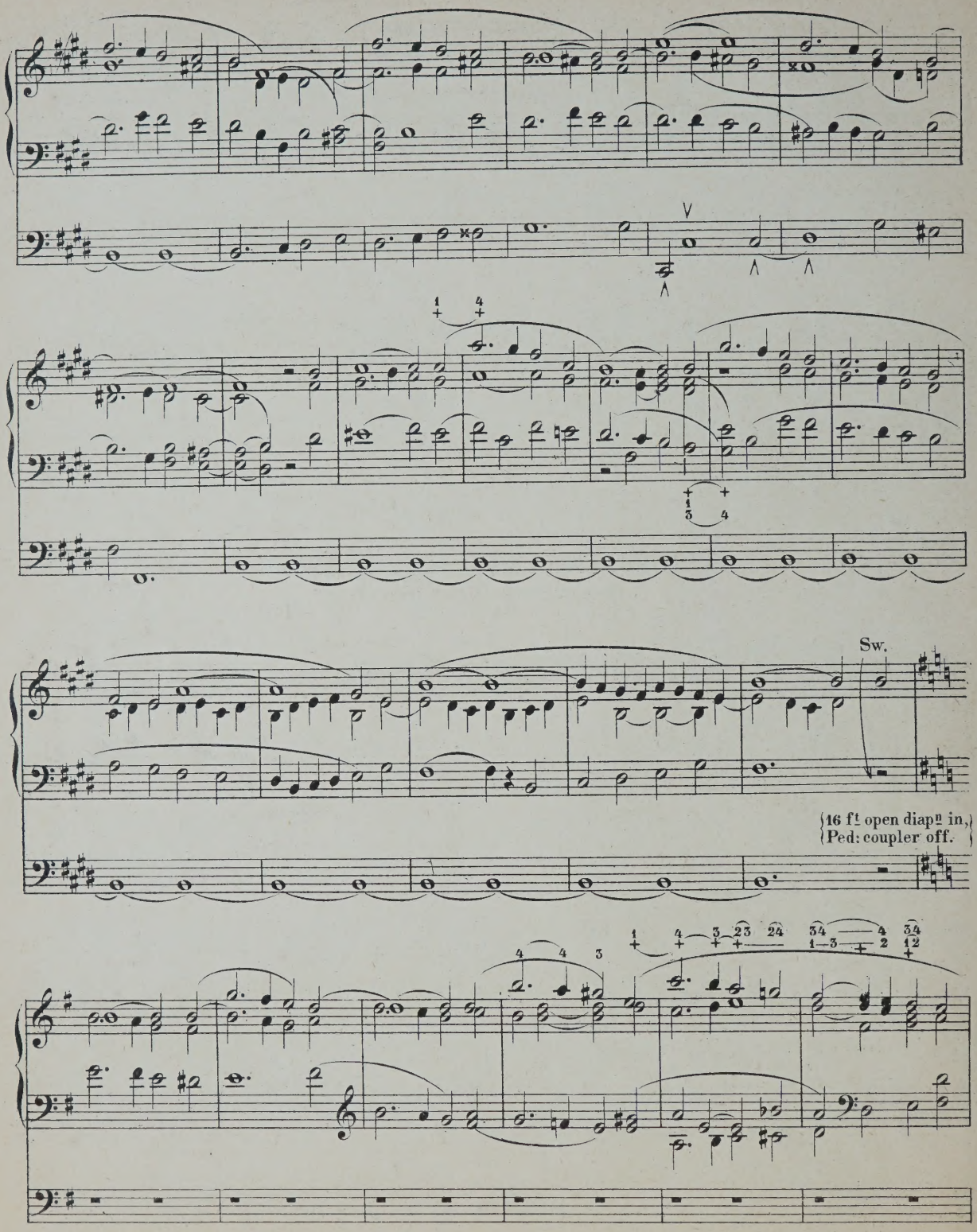
„How dear are thy counsels"

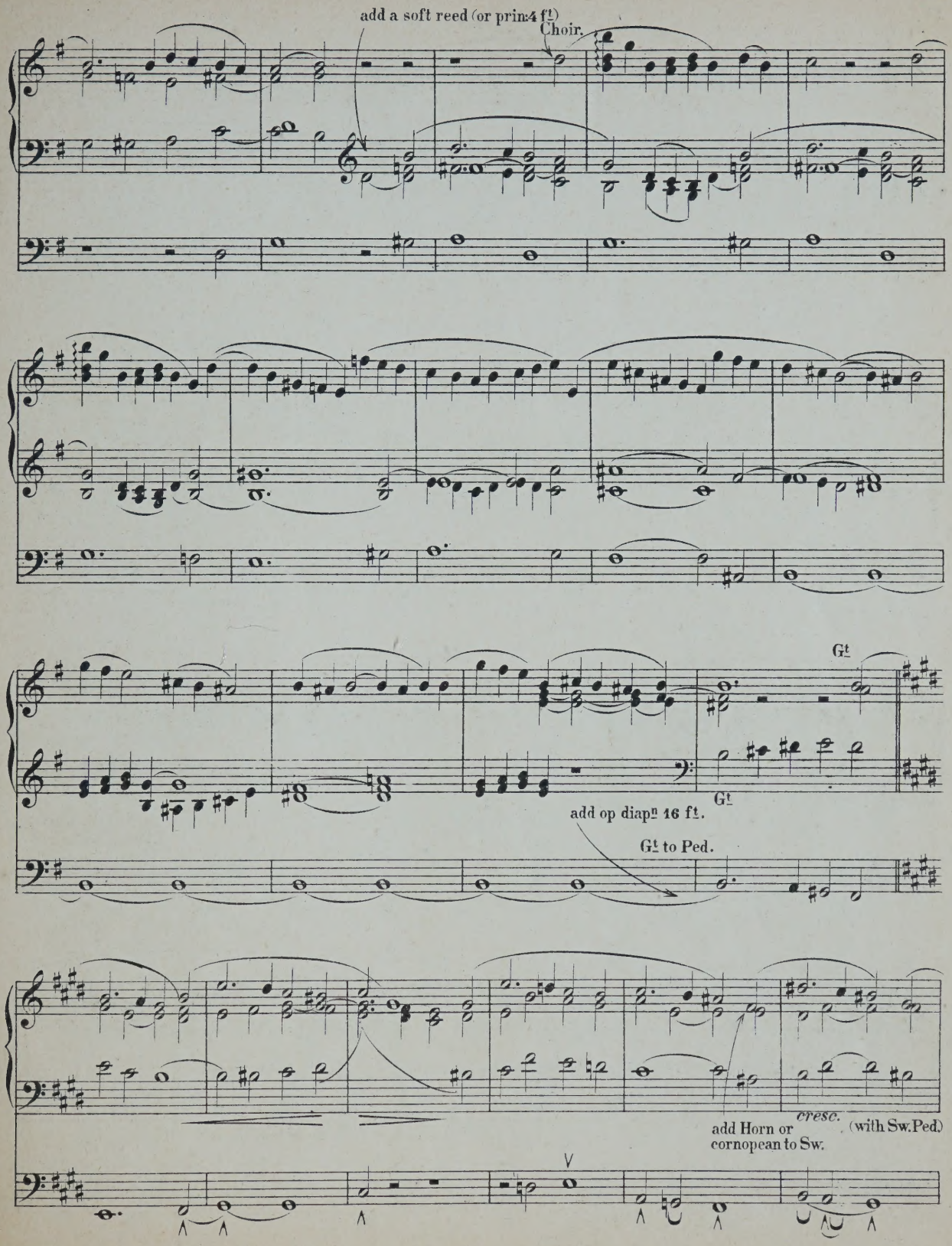
Prepare thus.

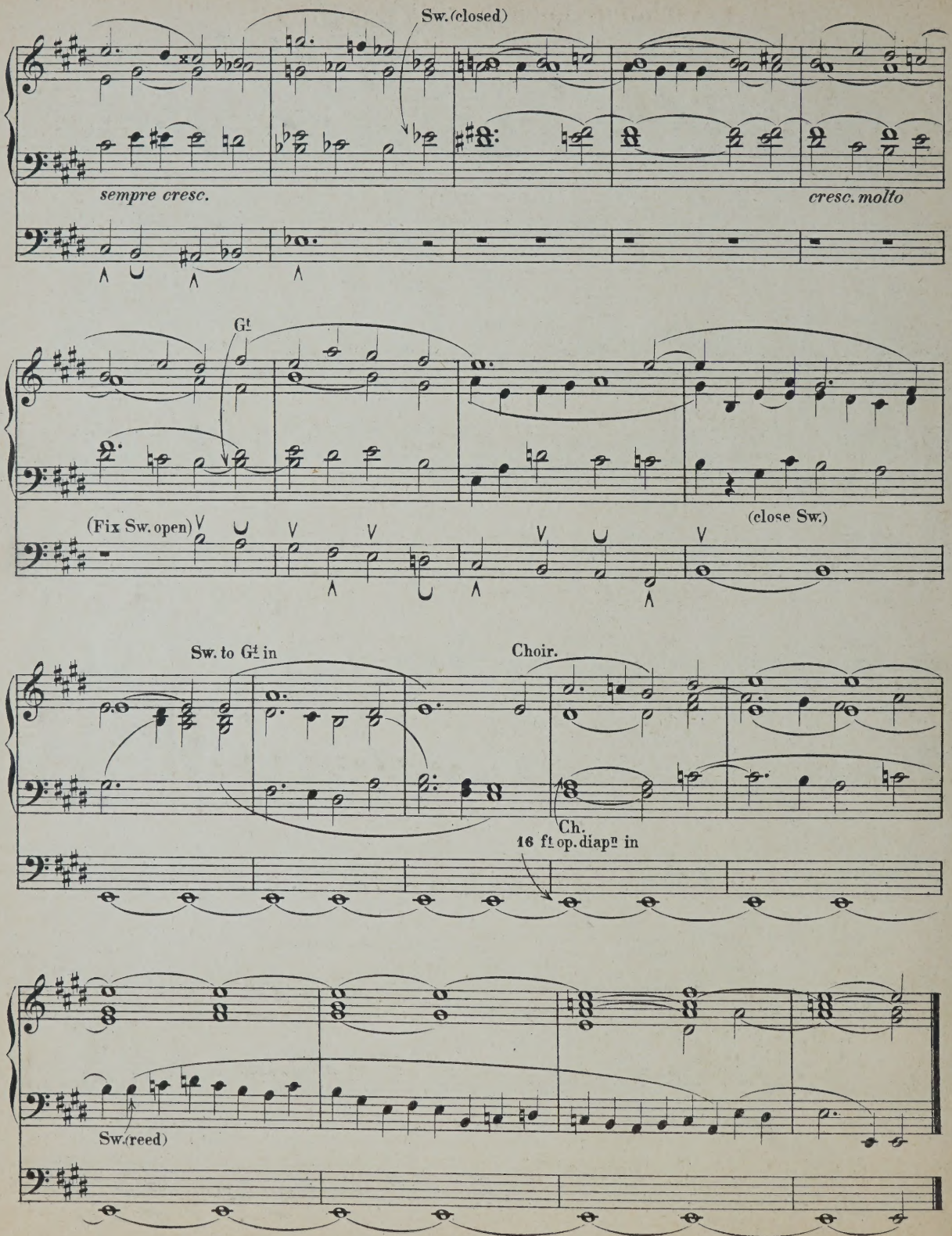
Nº 8.

Gt diapns 8 ft
Sw: diapns
Ch: an 8 ft Flute (or Stop diapn)
Ped: Open diapn 16 ft. Bourdon and soft 8 ft.

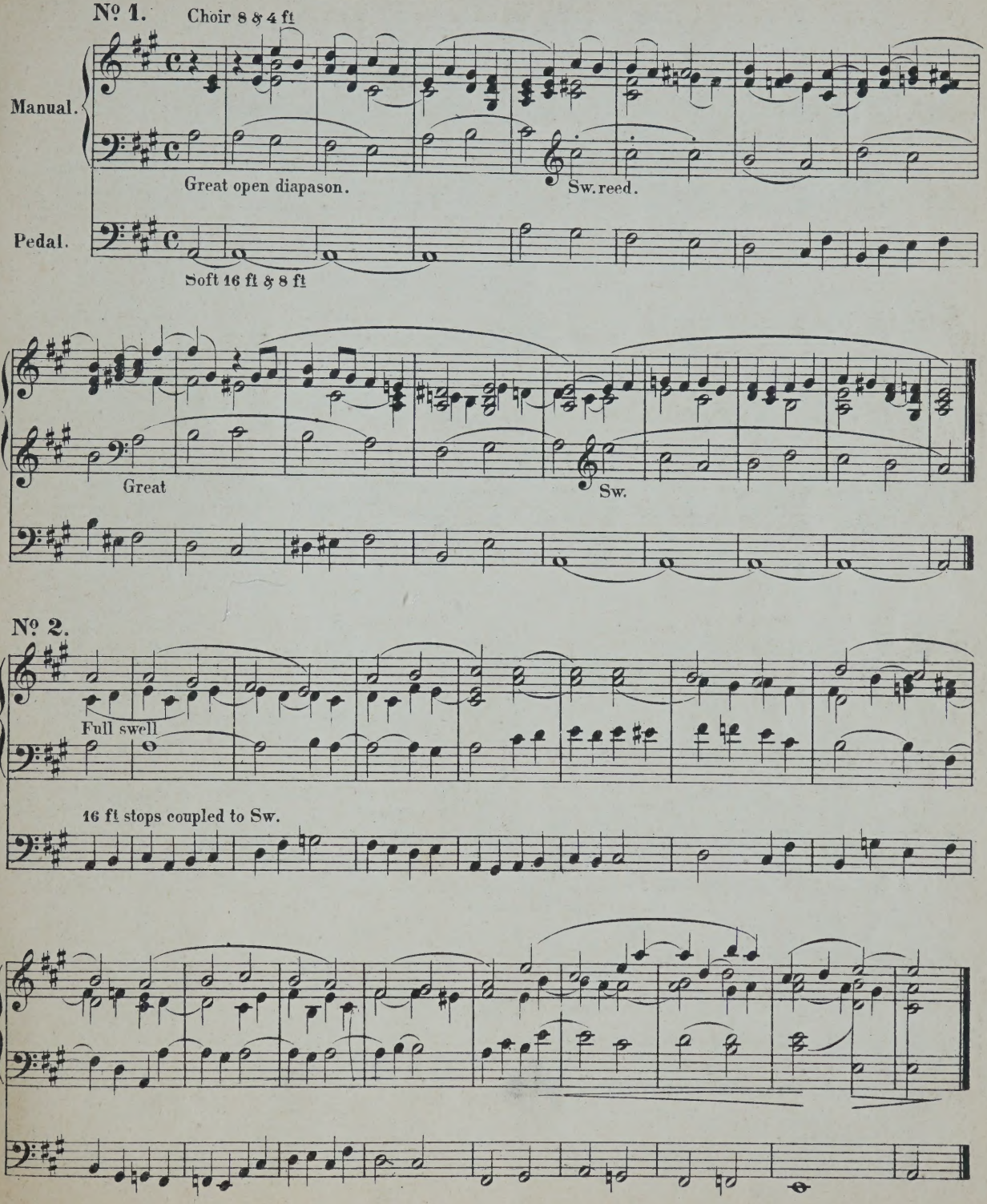


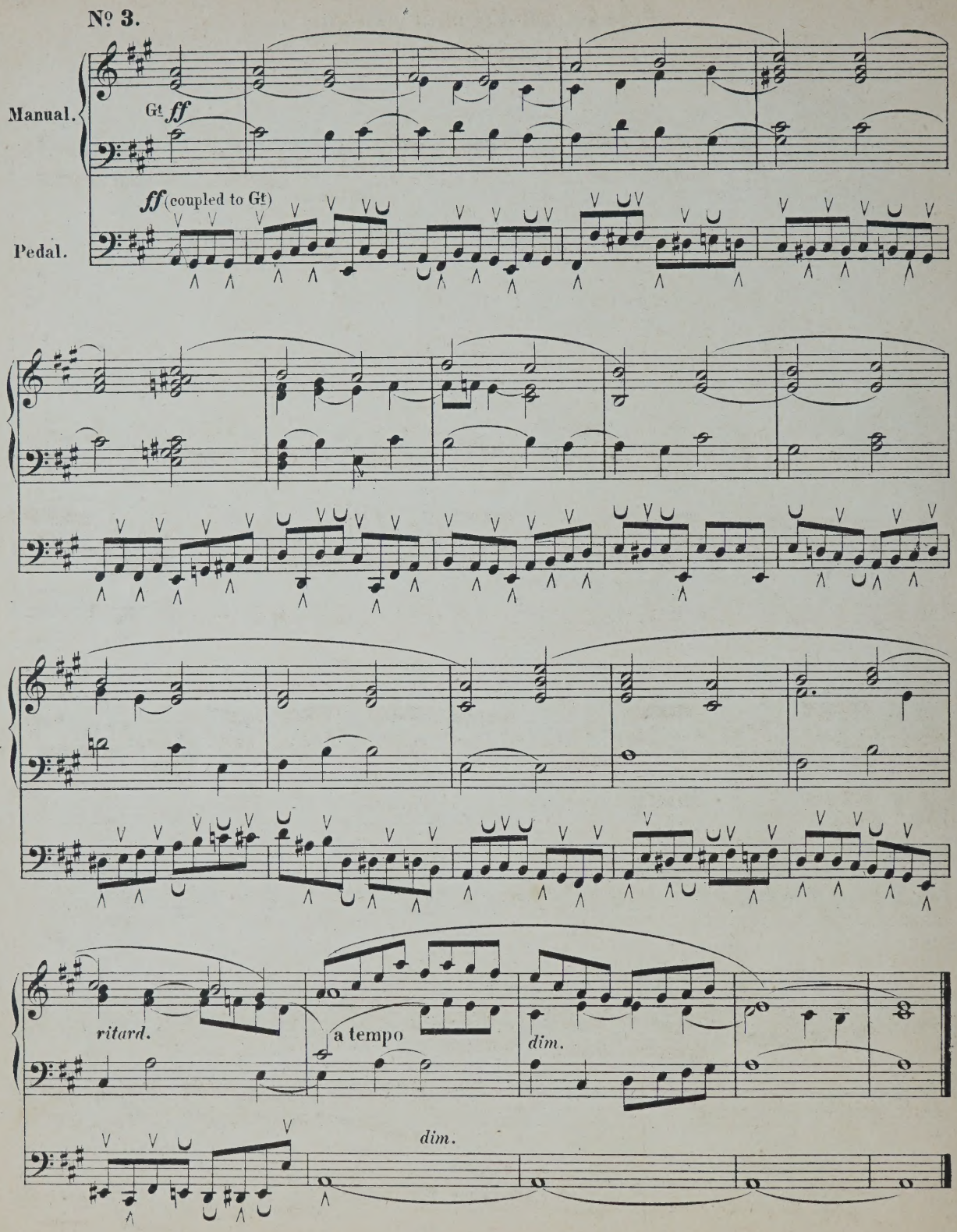

Sw.
16 ft open diapn in,
Ped: coupler off.


add a soft reed (or prin: 4 ft)
Choir.
Gt
Gt
add op diapn 16 ft.
Gt to Ped.
cresc.
(with Sw.Ped.)
add Horn or
cornopean to Sw.


Sw. (closed)
sempre cresc.
cresc. molto
Gt
(Fix Sw. open)
(close Sw.)
Sw. to Gt in
Choir.
Ch.
16 ft op. diapn in
Sw. (reed)

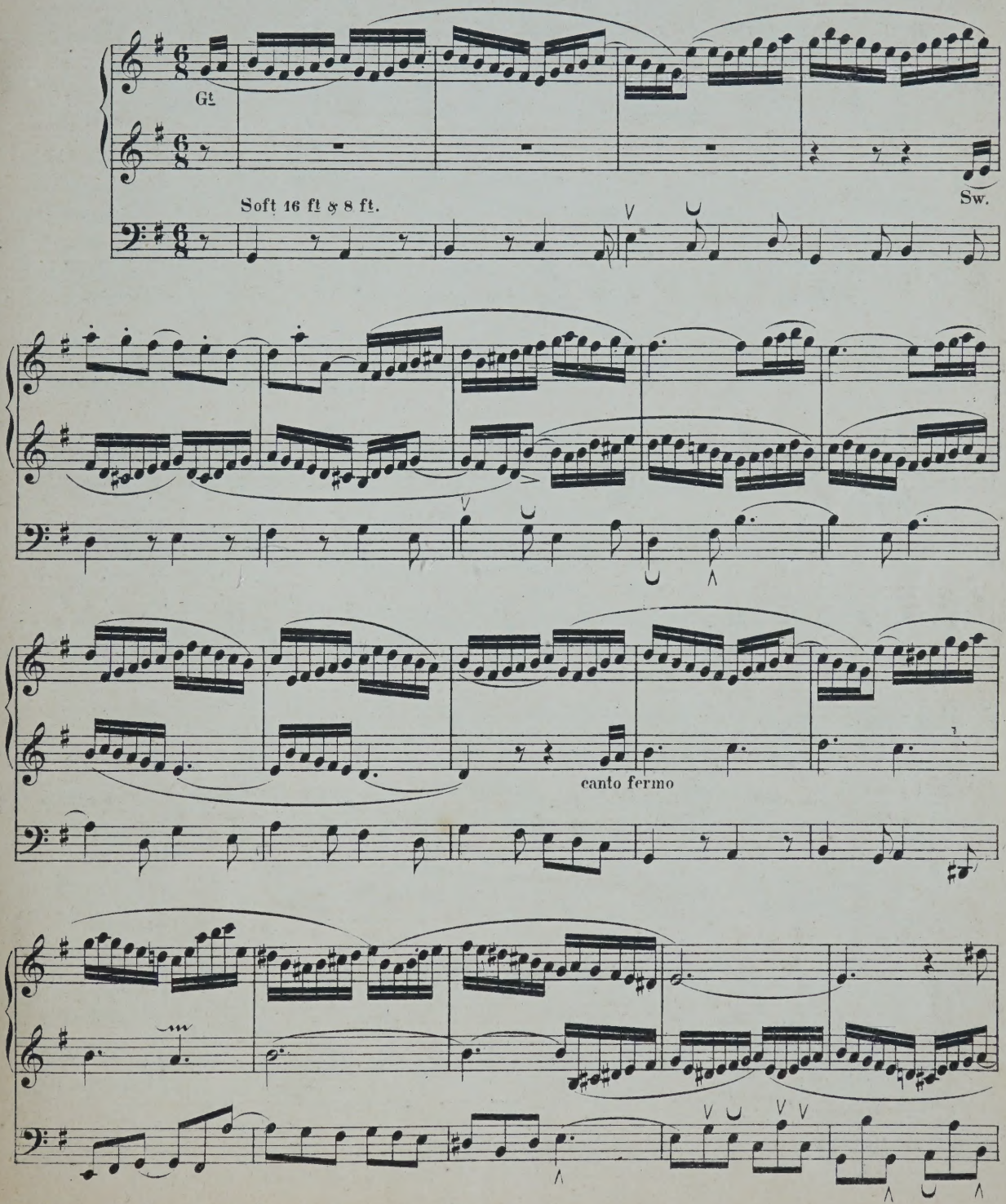
Variations upon the „Old Hundredth."



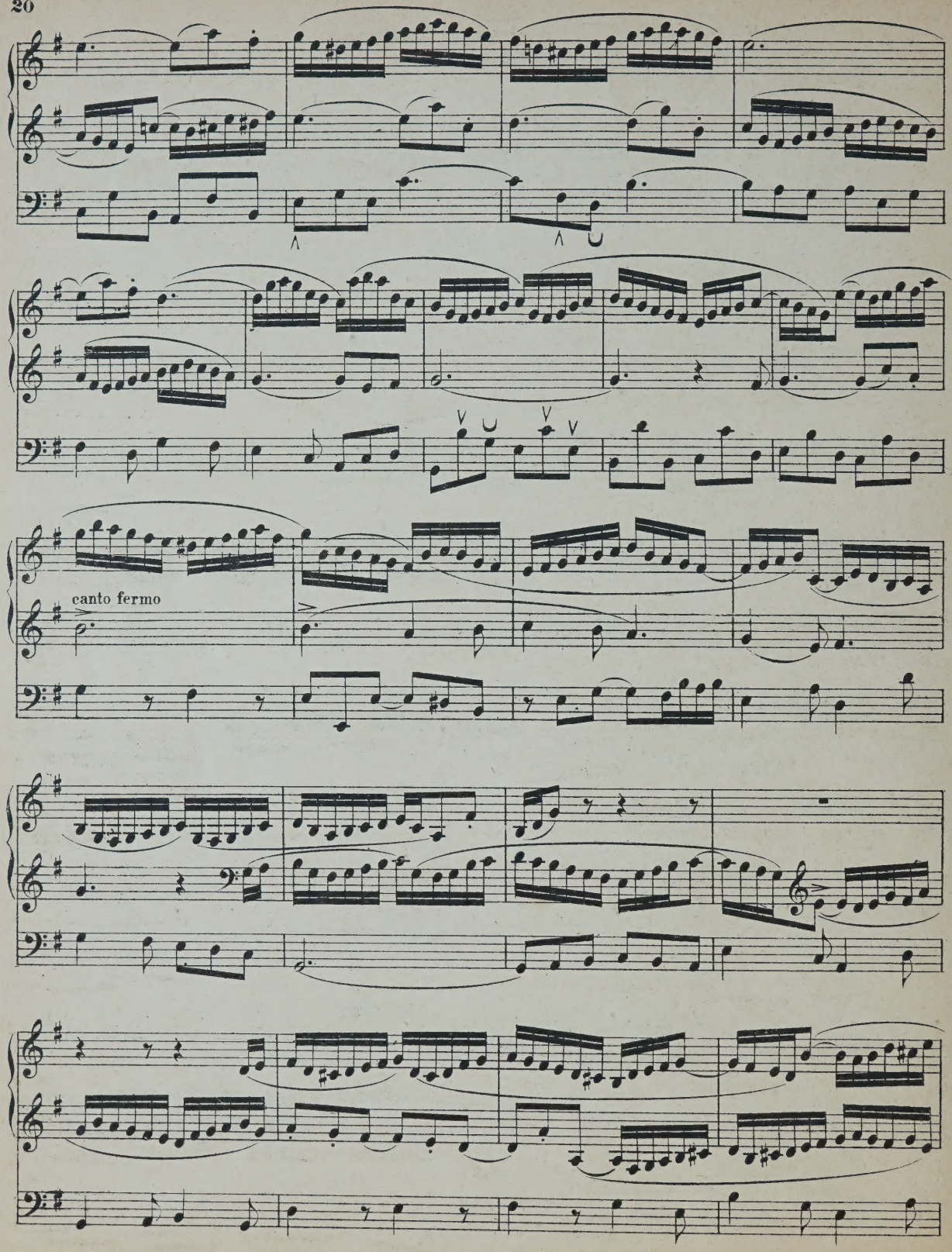

№ 3.
Manual.
Gt. ff
Pedal.
ff (coupled to Gt.)
ritard.
a tempo
dim.
dim.

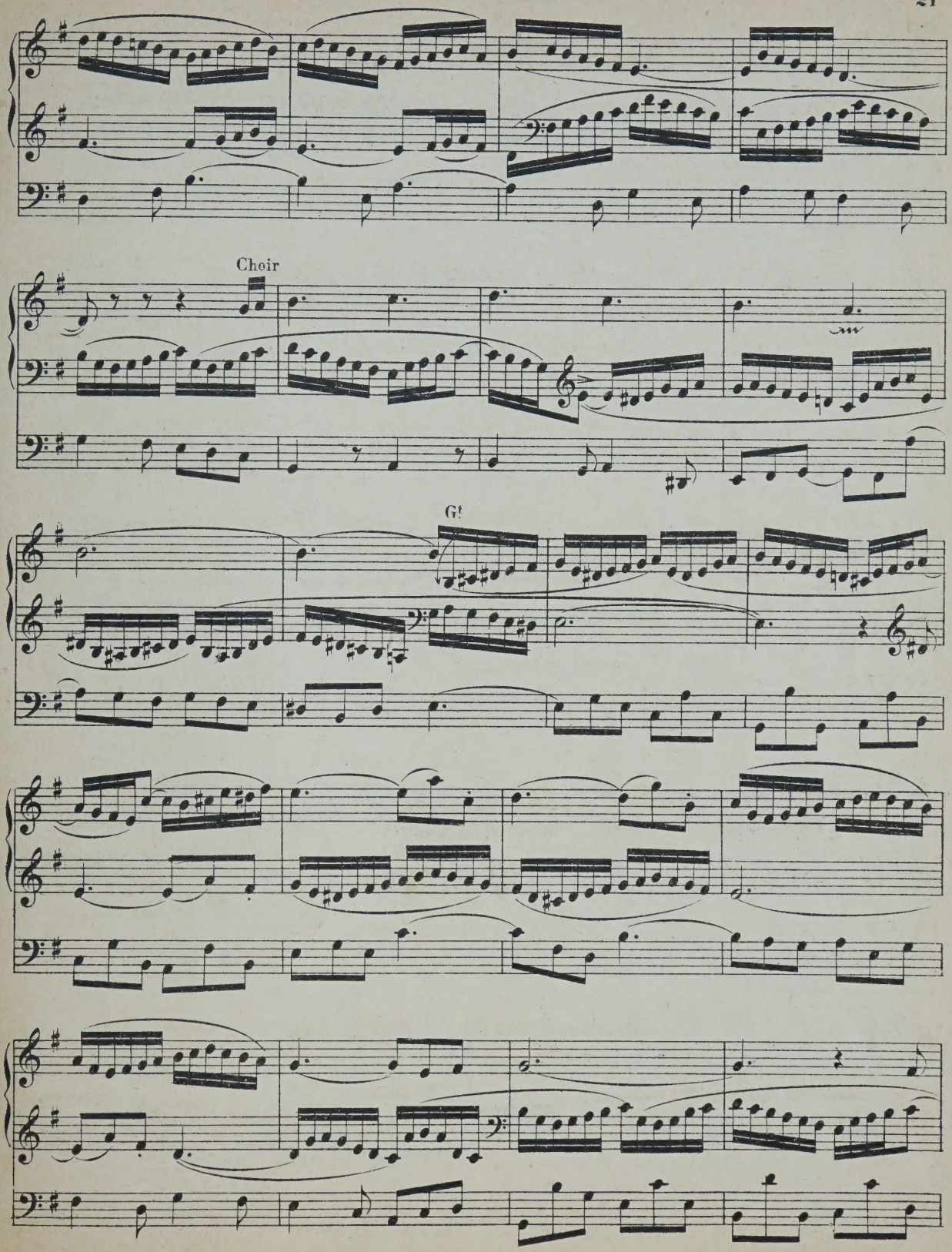
Trio founded upon a chorale.
by J.S.Bach.*

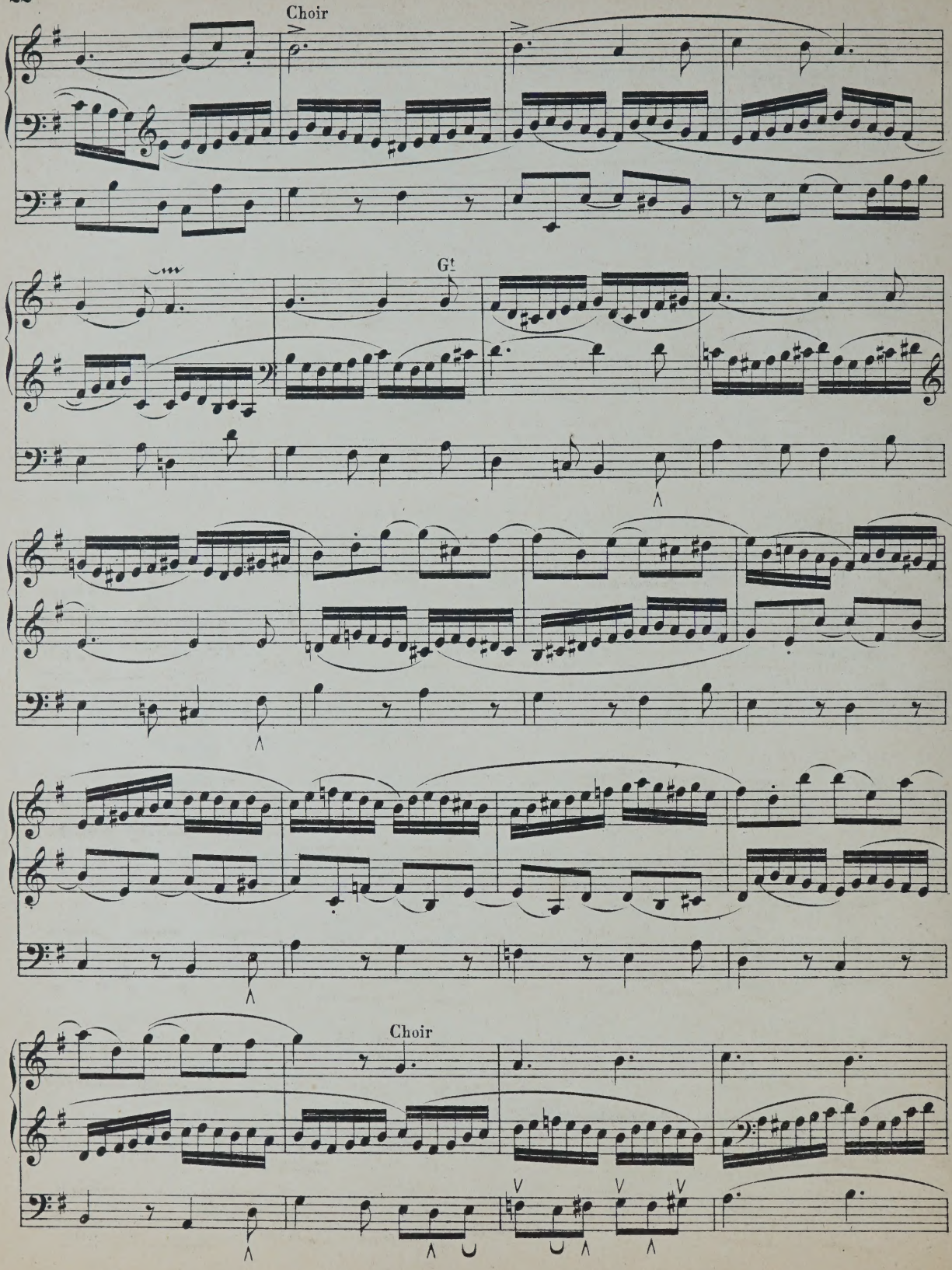
Prepare thus. { Gt Clarabella / Sw. 8 ft with reed / Ch: Clarionet

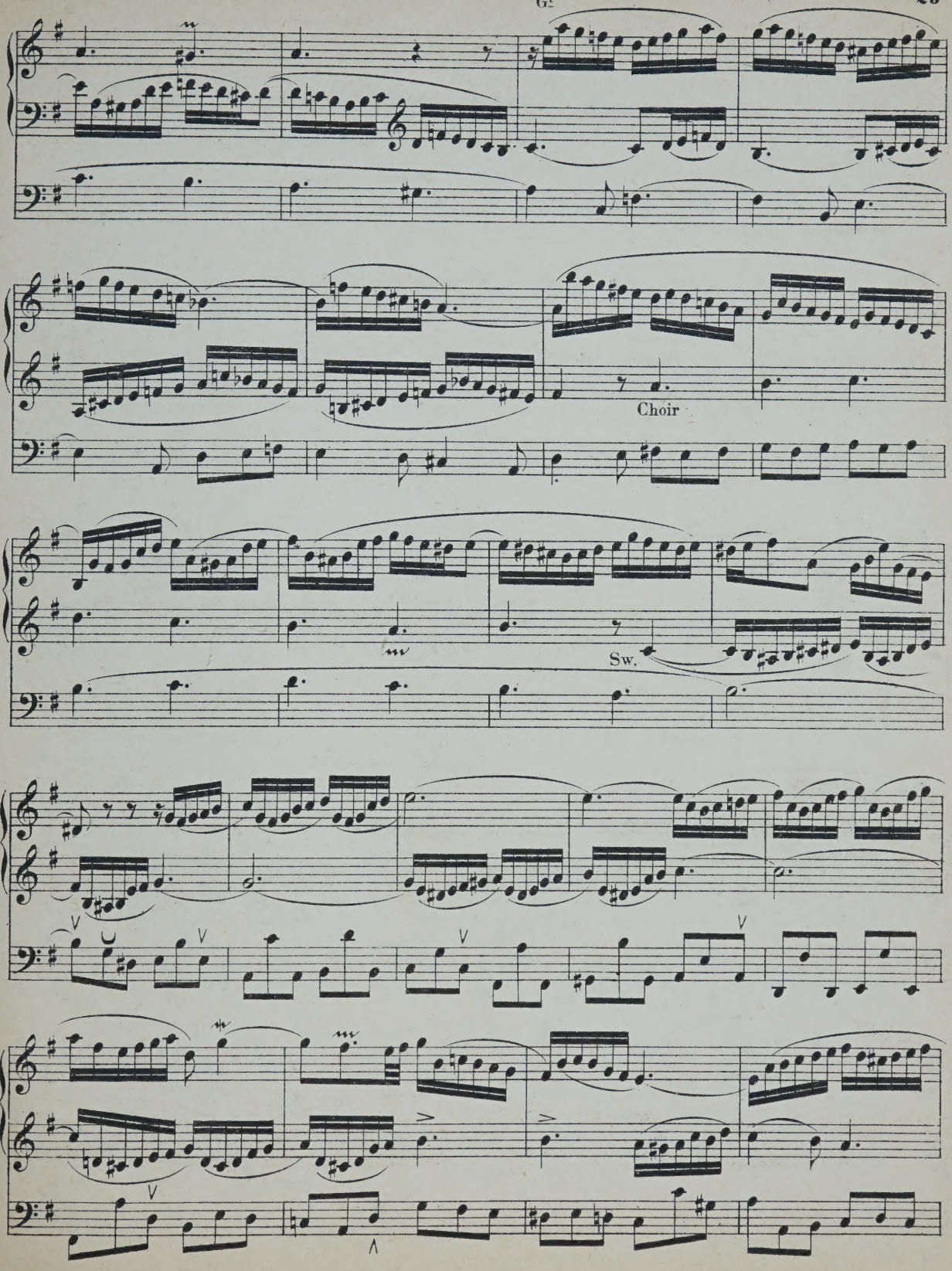


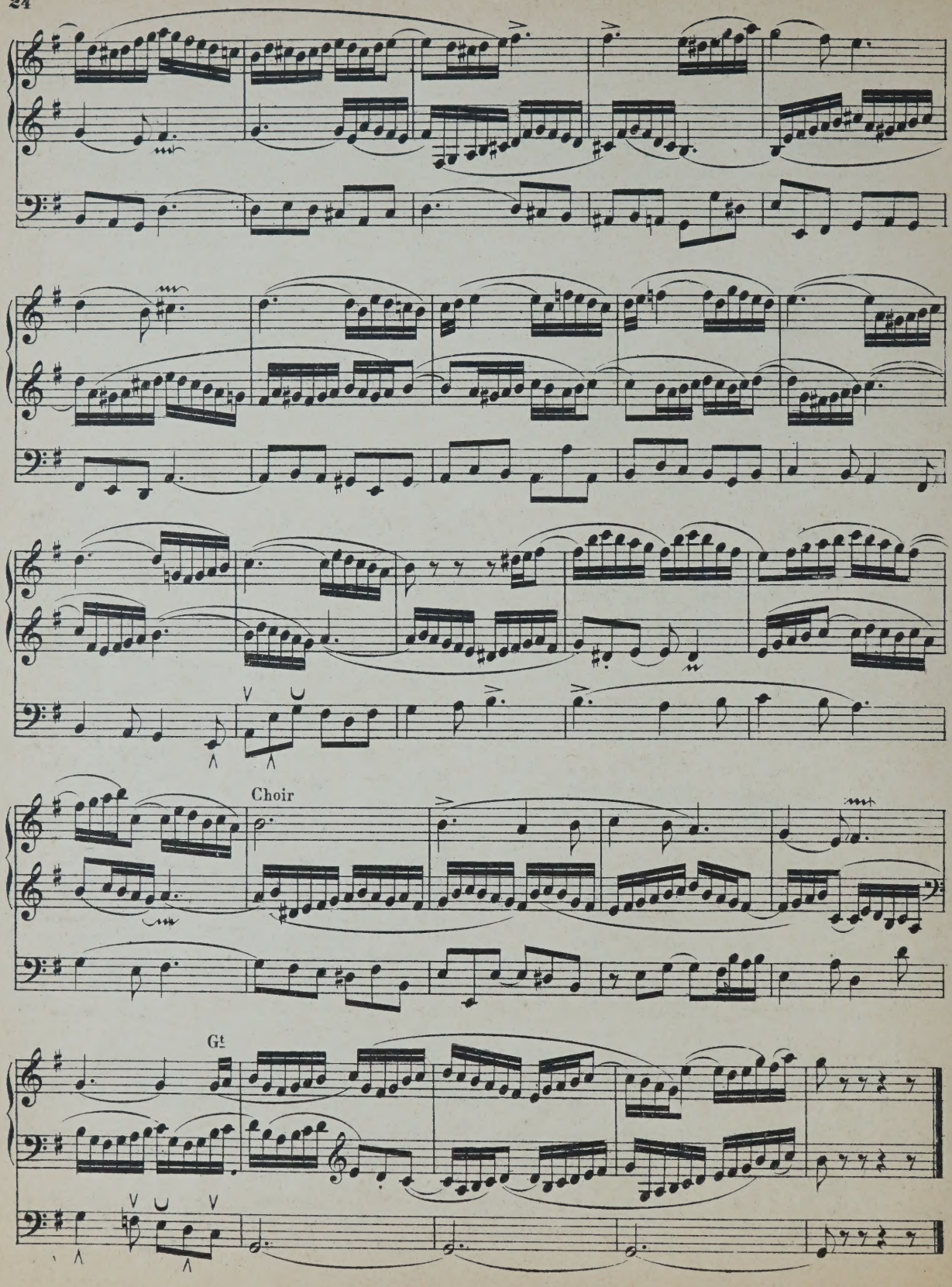
* Arranged, with suggestions for phrasing, by the author of this work.


canto fermo


Choir
G!

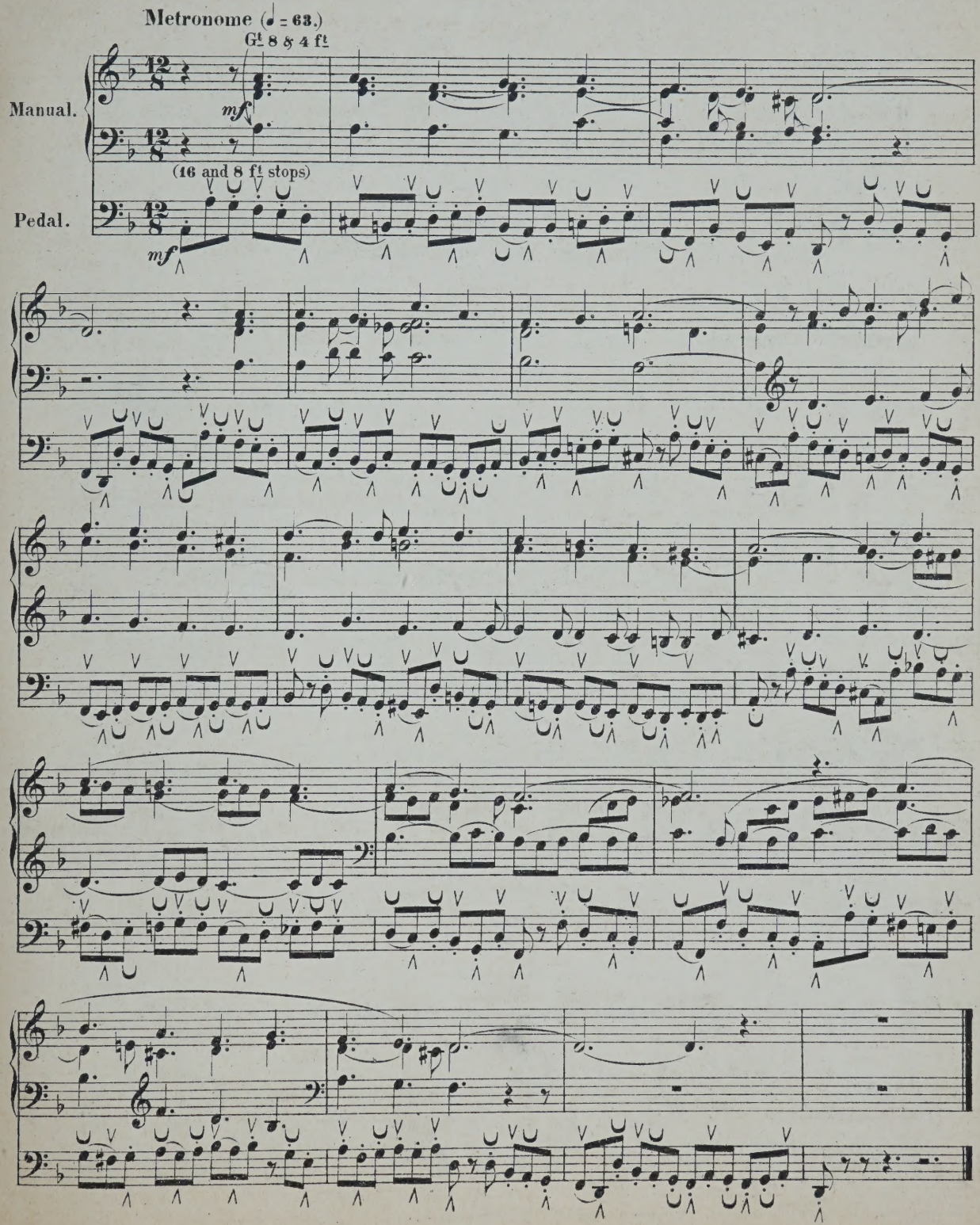

Choir
Gt
Choir


Choir
Sw.


Choir
Gt

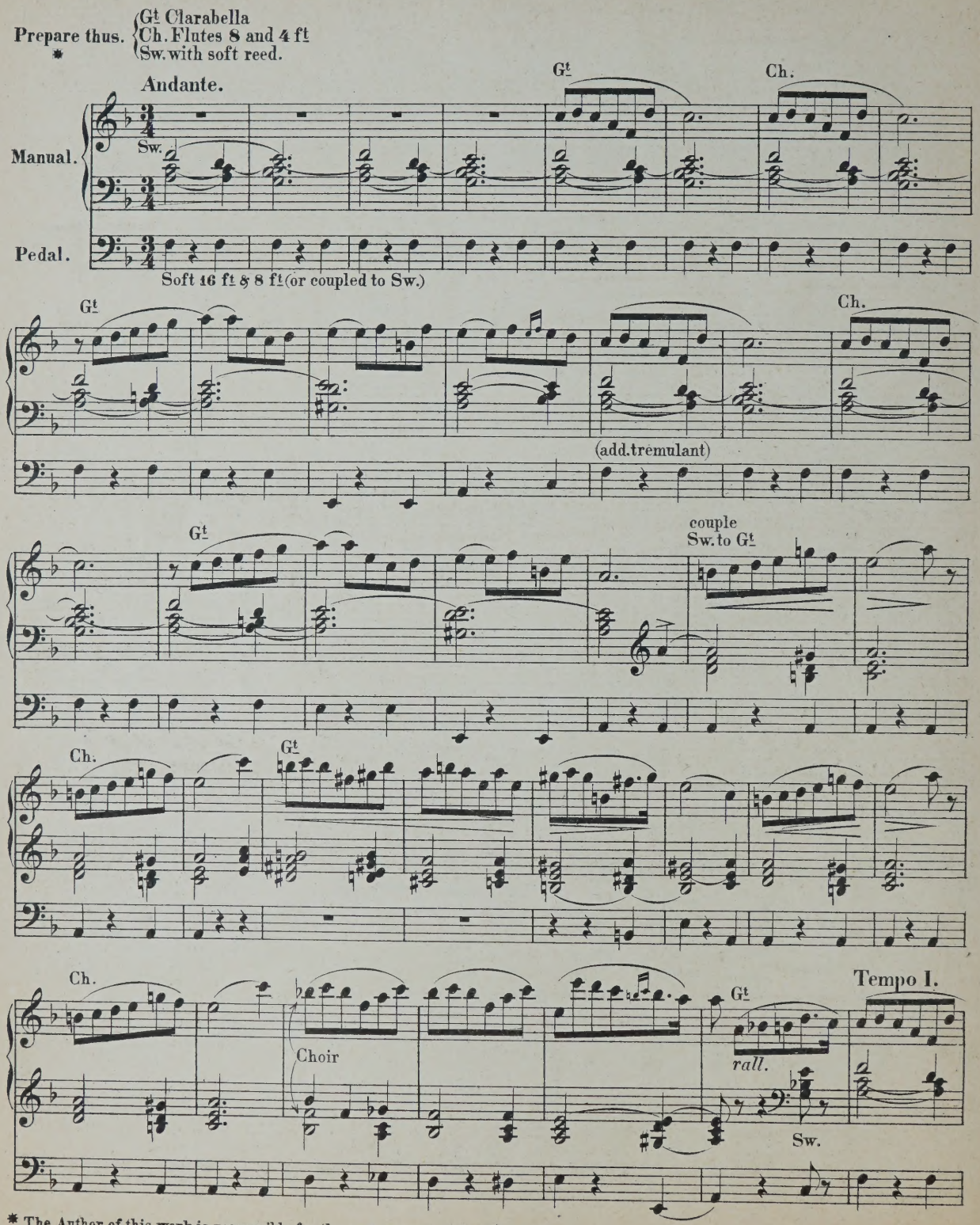
Extract from Mendelssohn's
Sixth Organ Sonata.

(given as a study on the „Staccato" for the Pedals.)

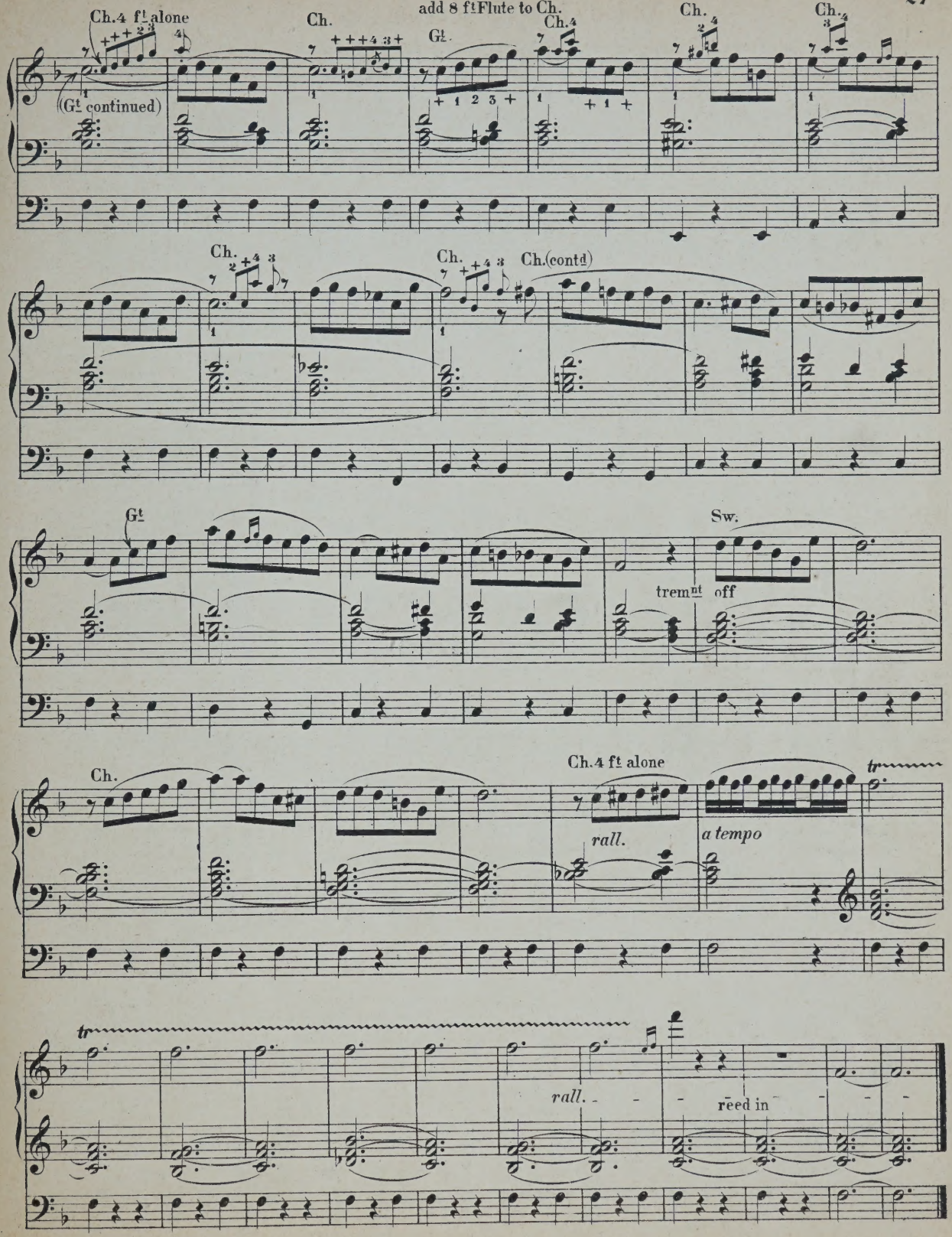


Melody in F by Scotson Clark.

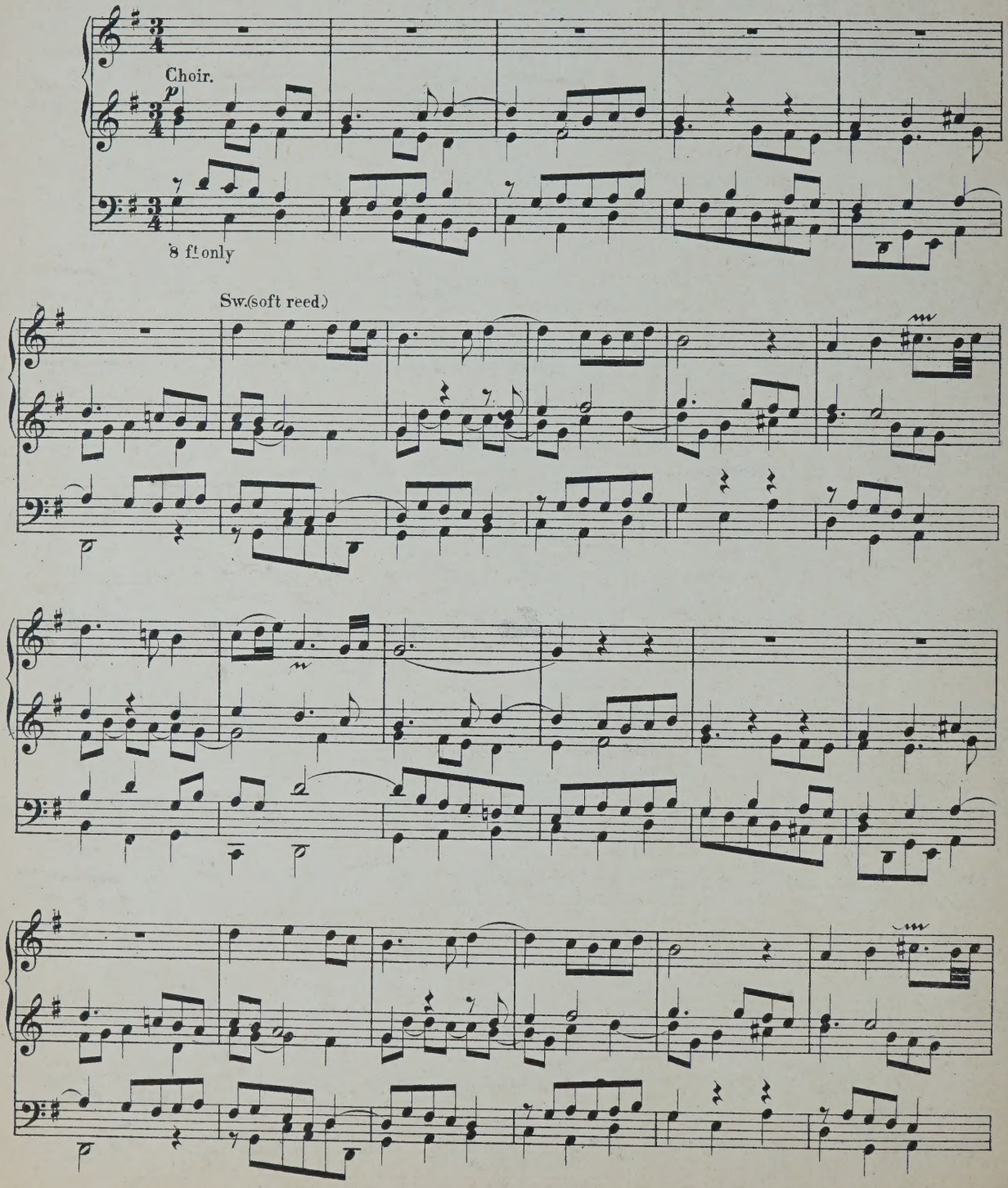
(Illustrative of special effects which may be obtained by playing upon two manuals with one hand.)

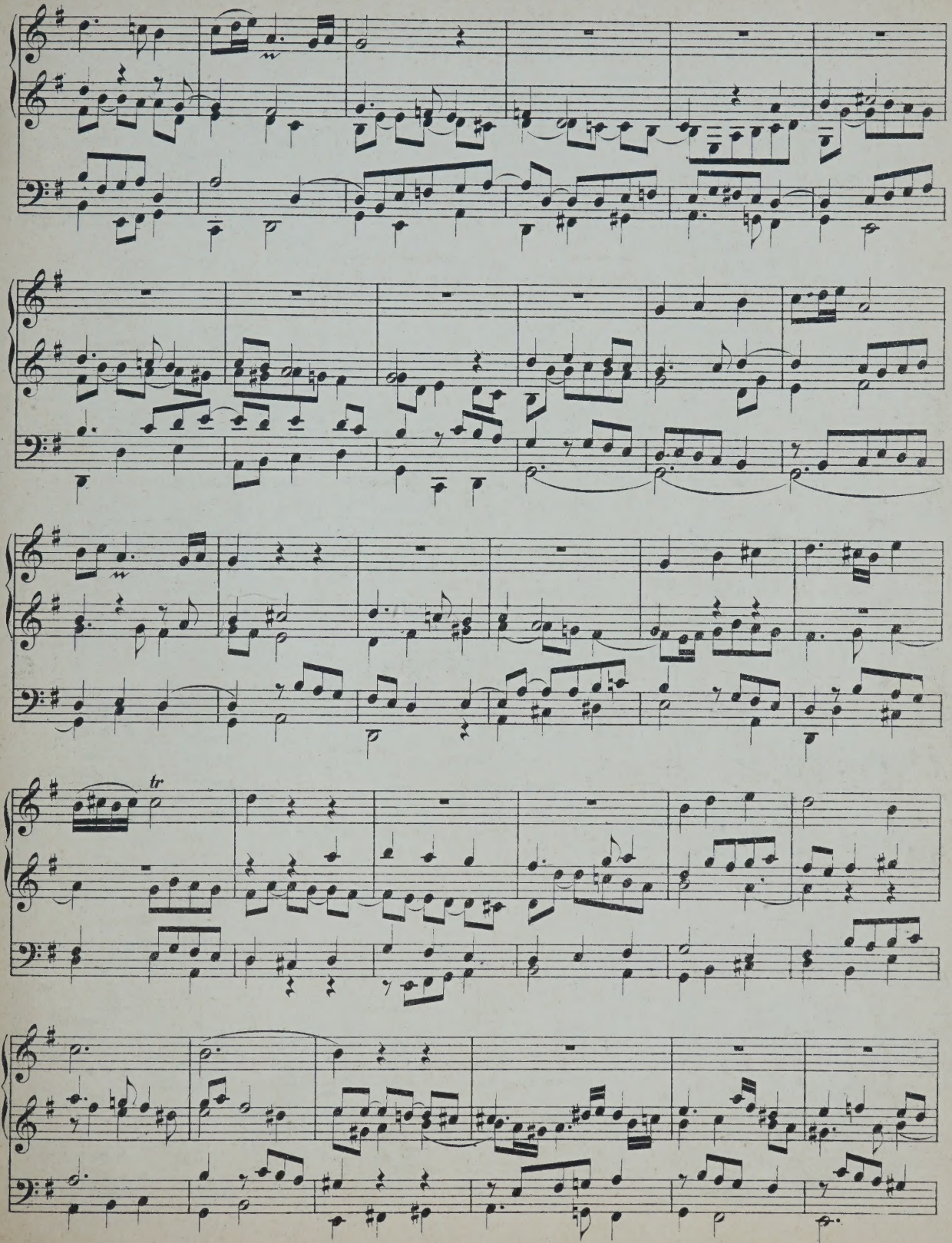


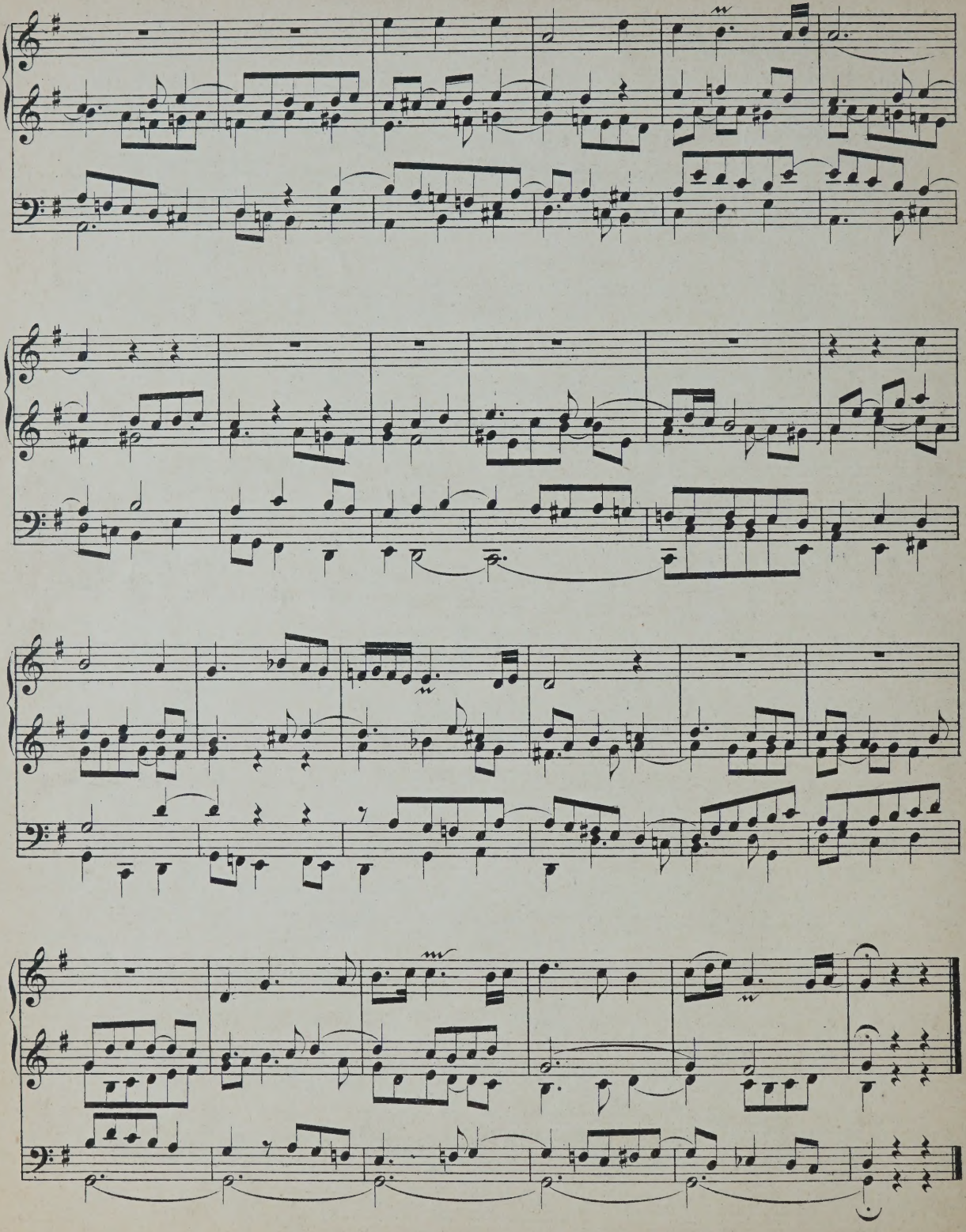
* The Author of this work is responsible for the arrangement of stops here given.


Ch.4 ft alone
(Gt continued)
Ch.
add 8 ft Flute to Ch.
Gt.
Ch.4
Ch.
Ch.4
Ch.
Ch.(contd)
Gt
Sw.
tremnt off
Ch.
Ch.4 ft alone
rall.
a tempo
tr
tr
rall.
reed in

Prelude, with double Pedal part.
by J.S. Bach.

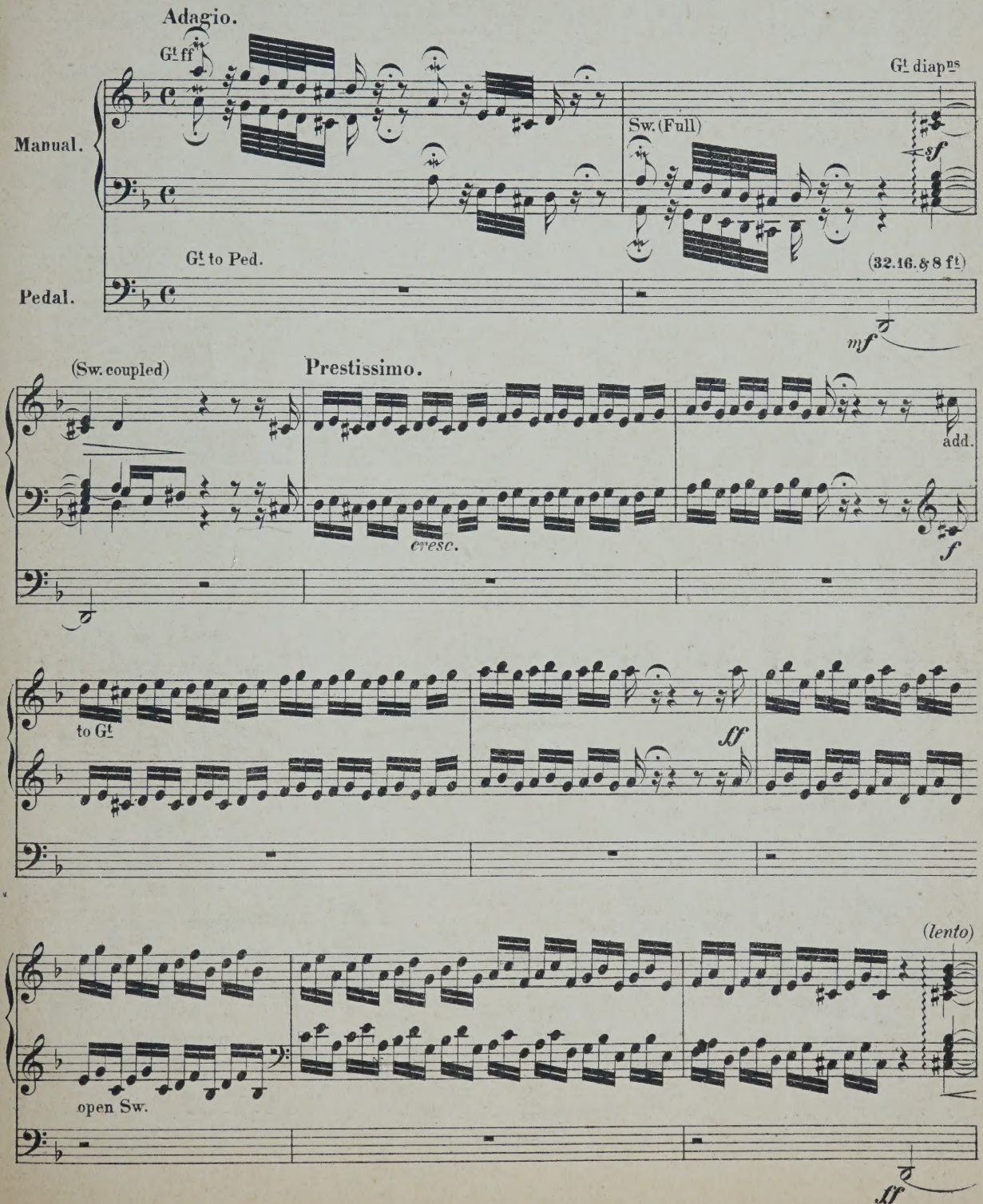


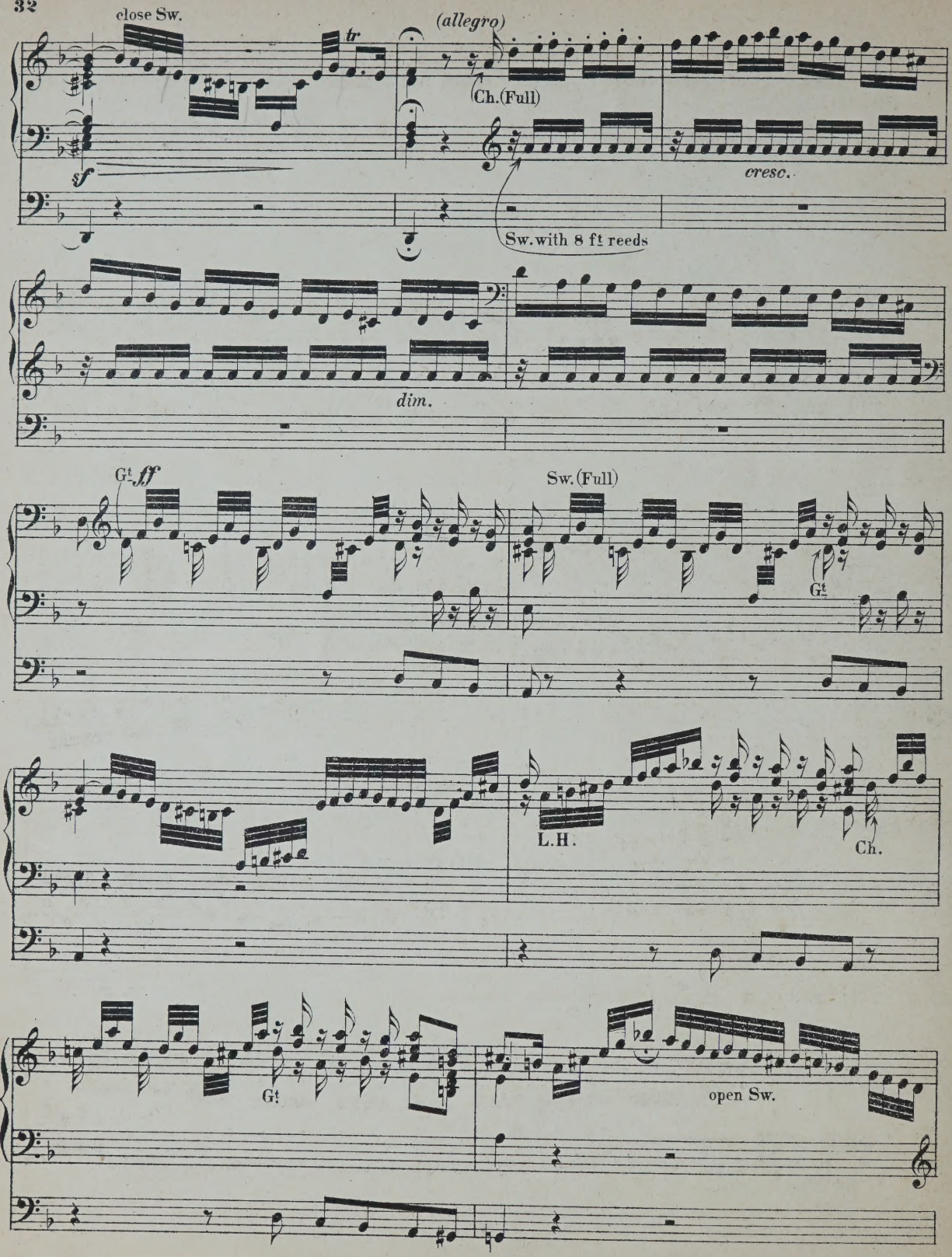

tr

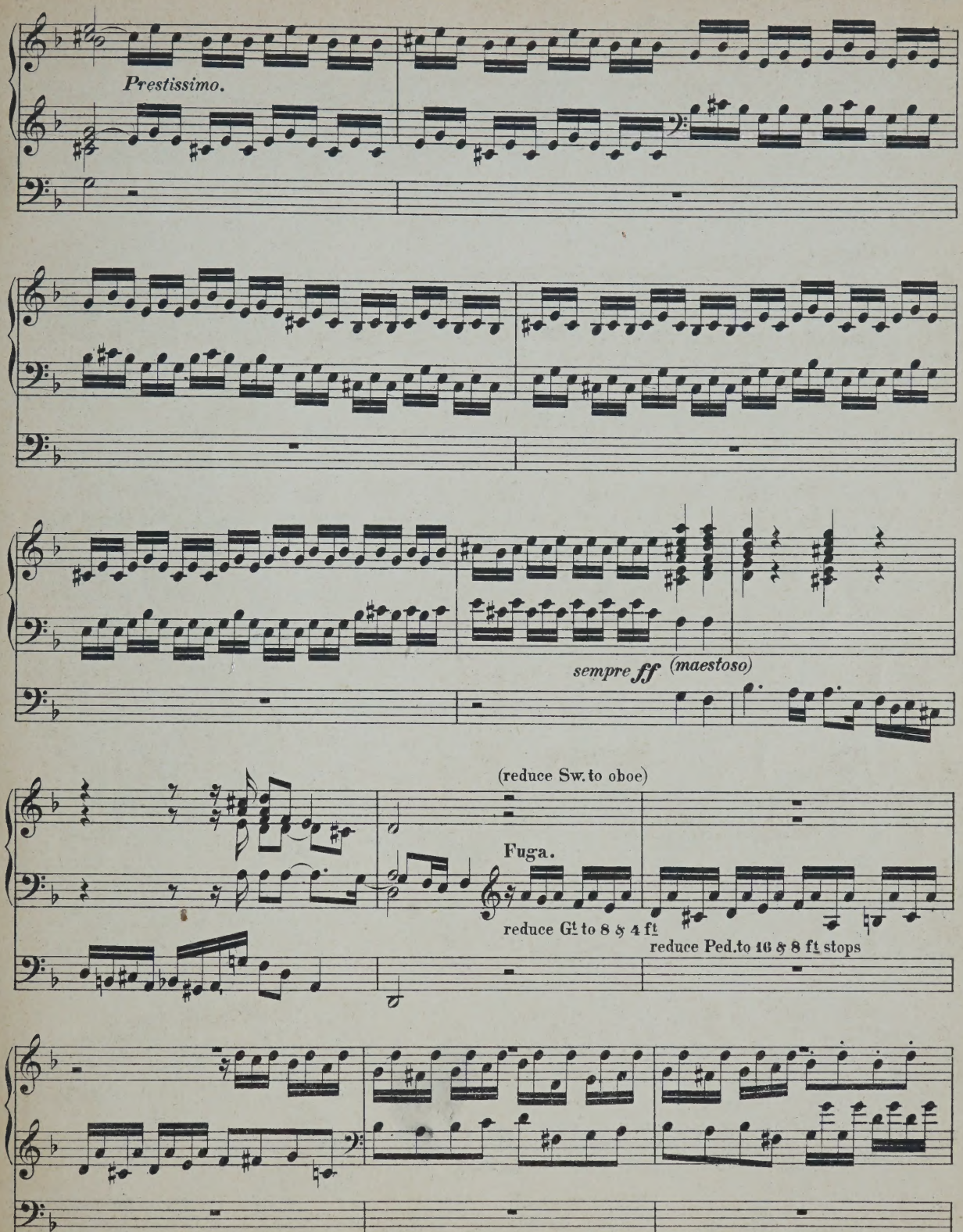


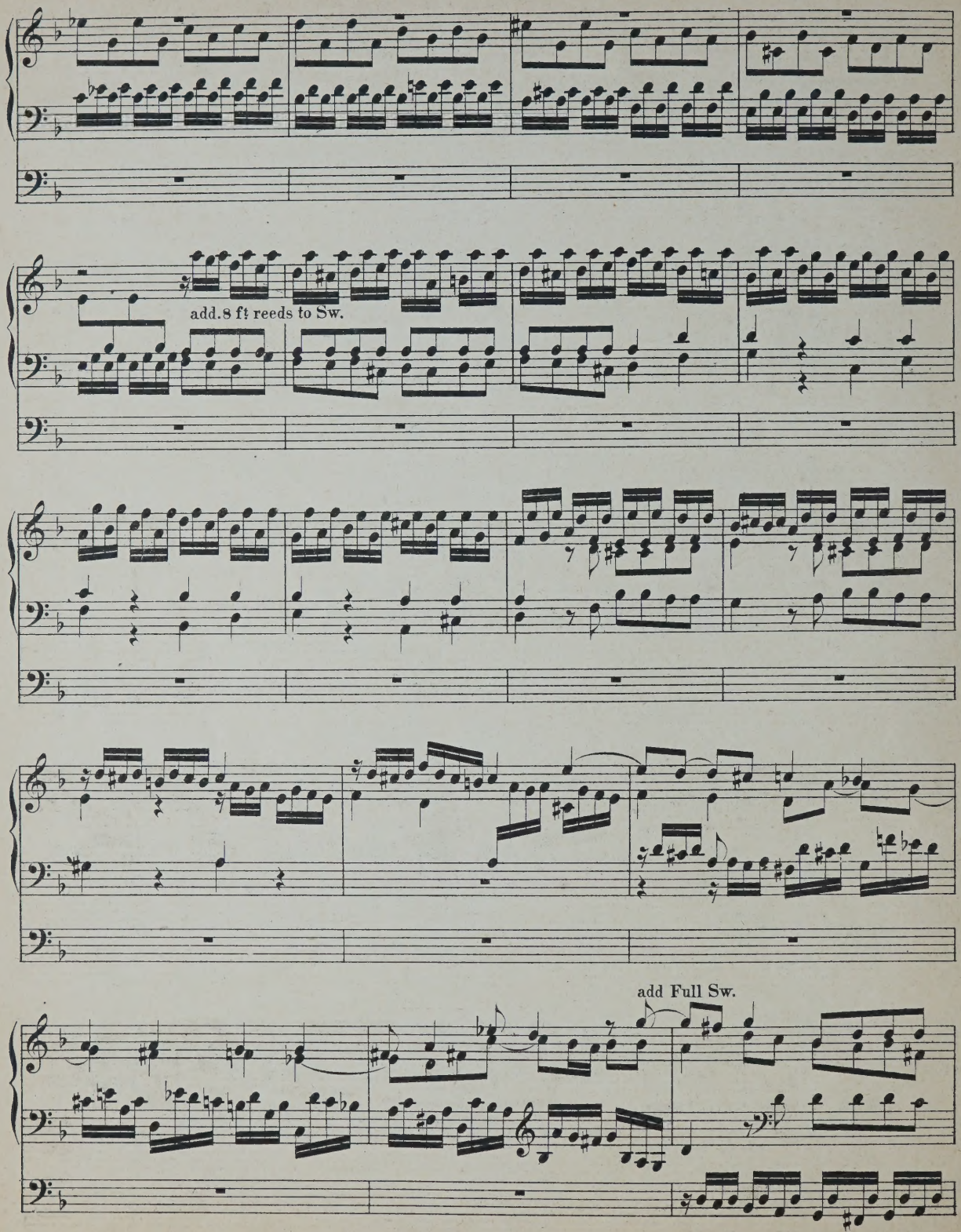
Toccata and Fugue by J.S.Bach.

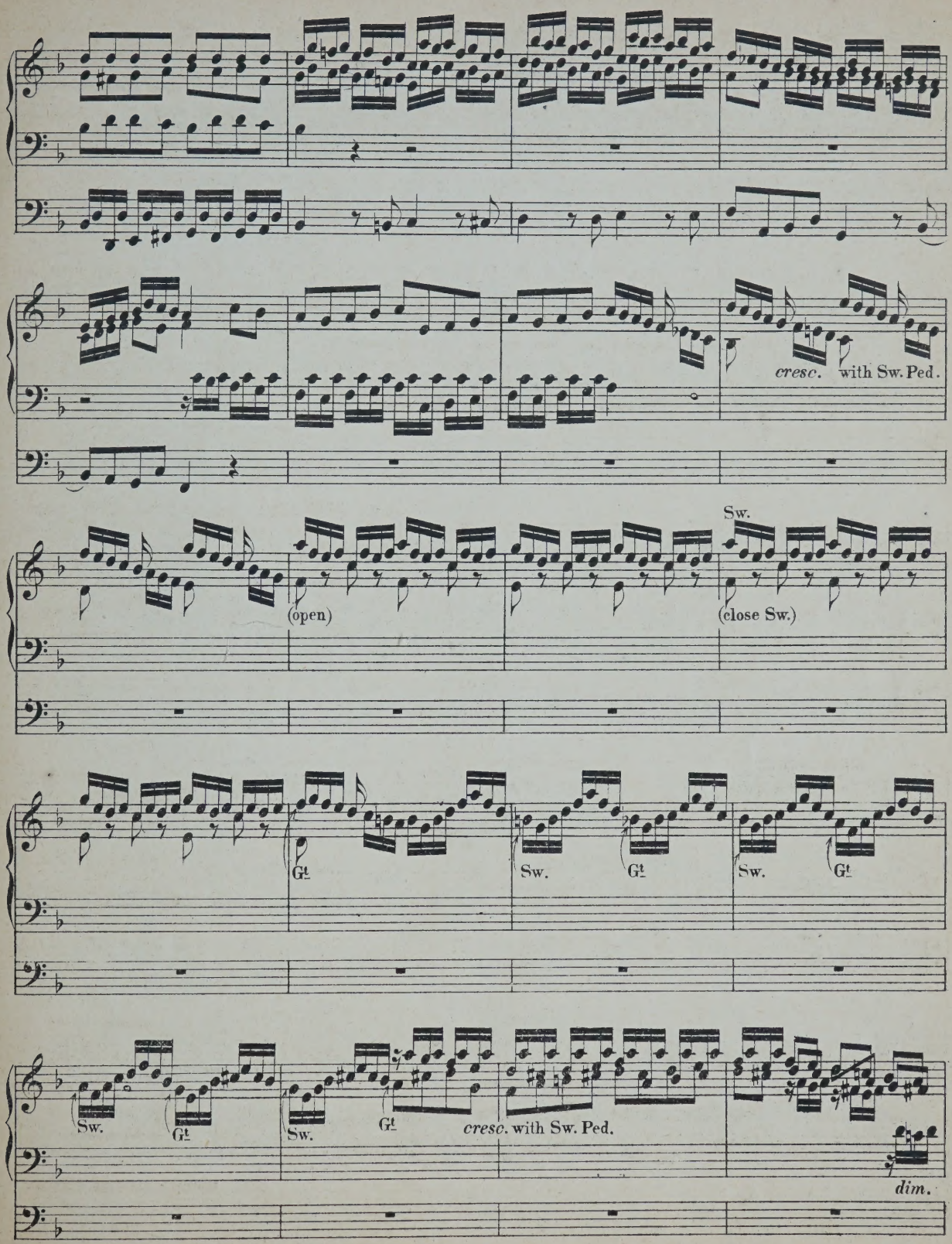
with suggestions for registering, intended to shew how some of the resources of a modern organ may be employed to enhance the effect of these grand works.

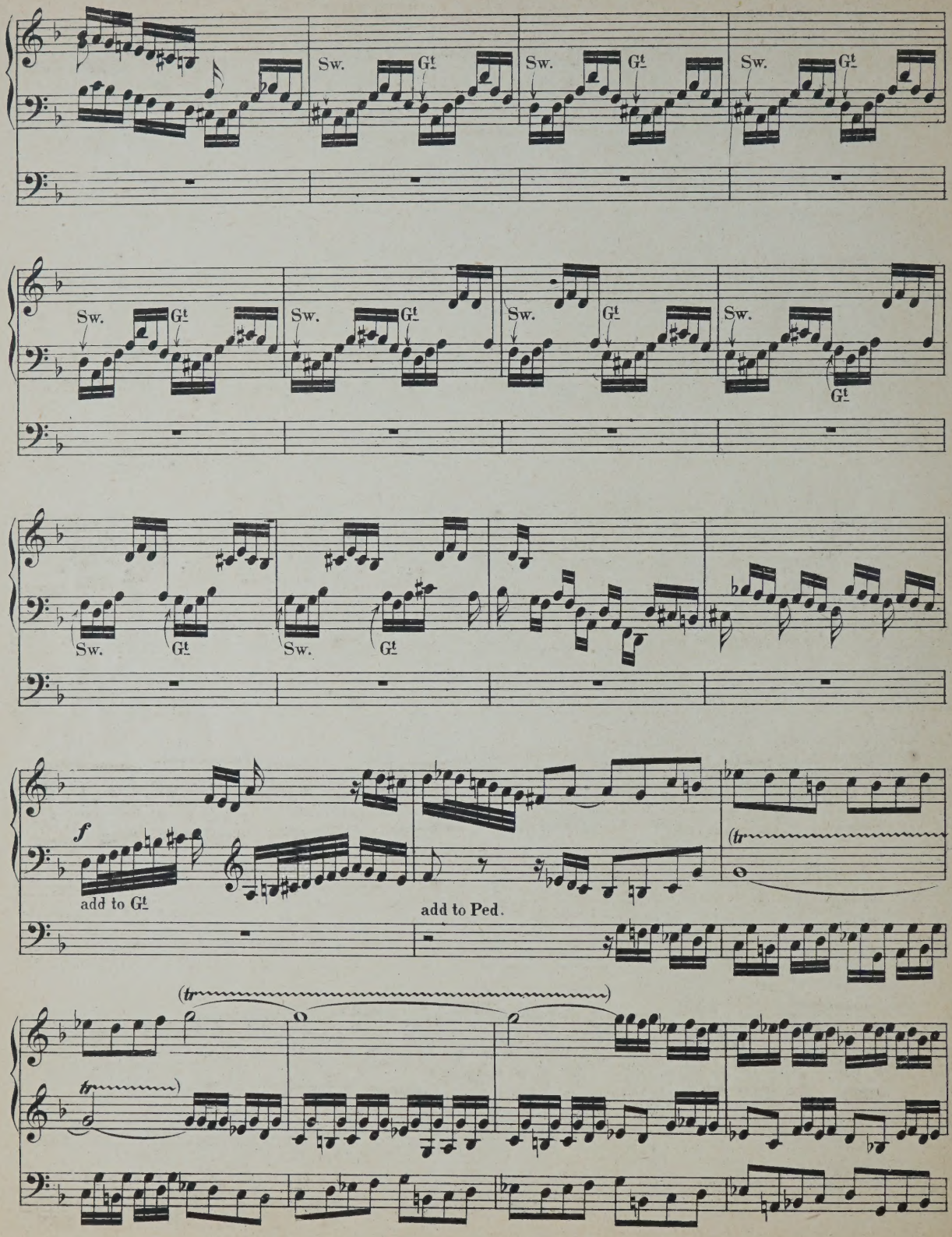


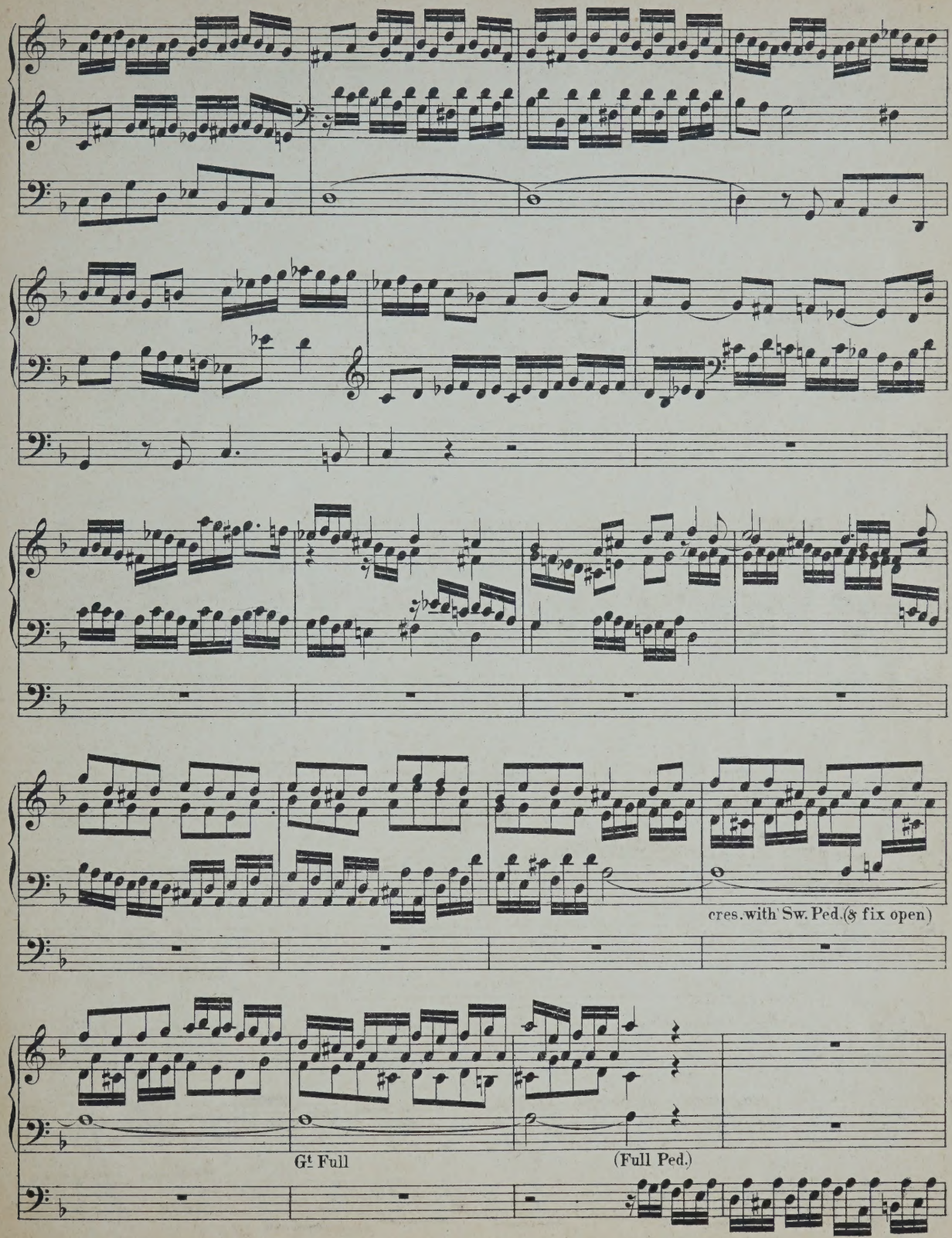

close Sw.
tr
(allegro)
Ch.(Full)
sf
cresc.
Sw. with 8 ft reeds
dim.
Gt. ff
Sw. (Full)
Gt.
L.H.
Ch.
Gt.
open Sw.

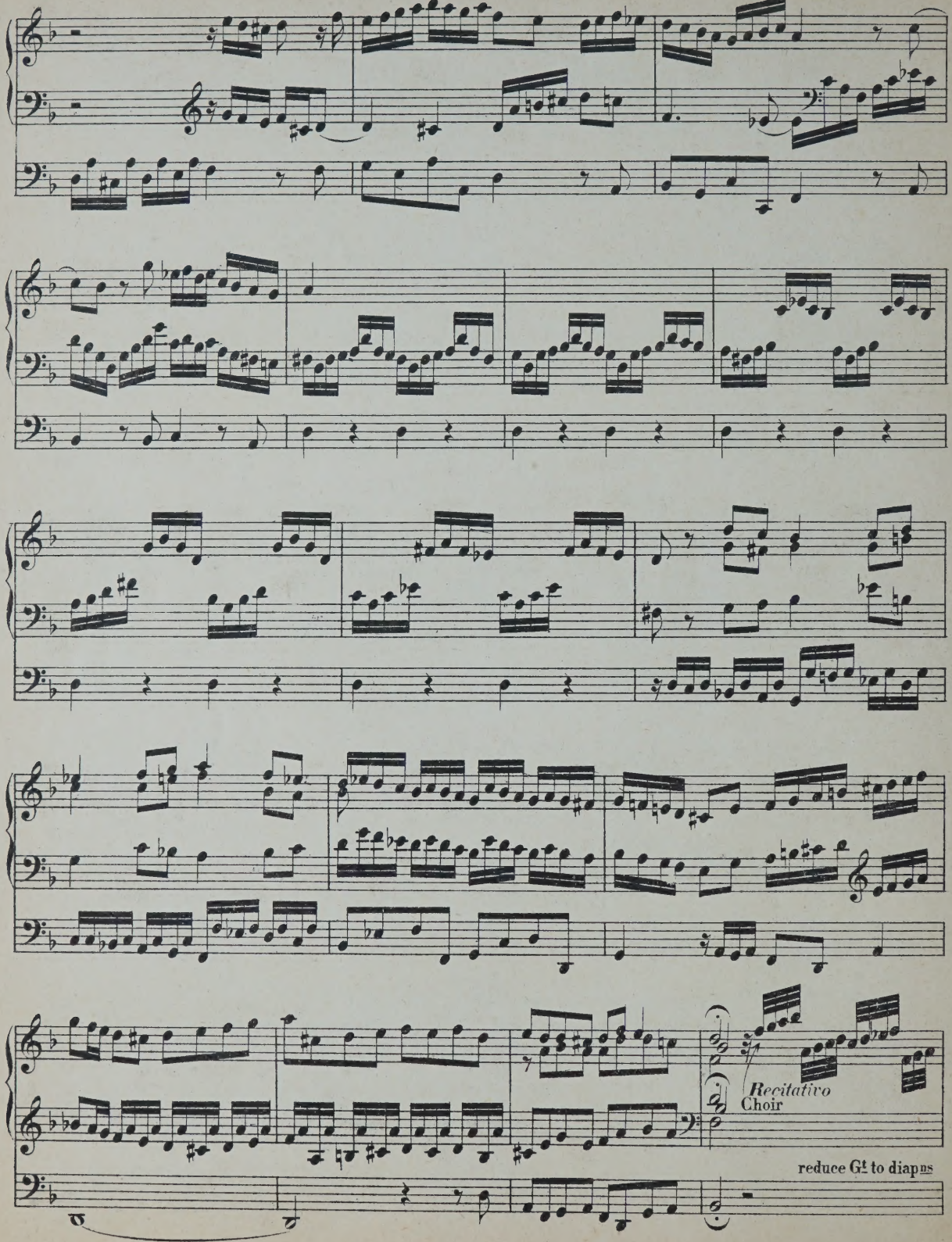

Prestissimo.
sempre ff (maestoso)
(reduce Sw. to oboe)
Fuga.
reduce Gt to 8 & 4 ft
reduce Ped. to 16 & 8 ft stops

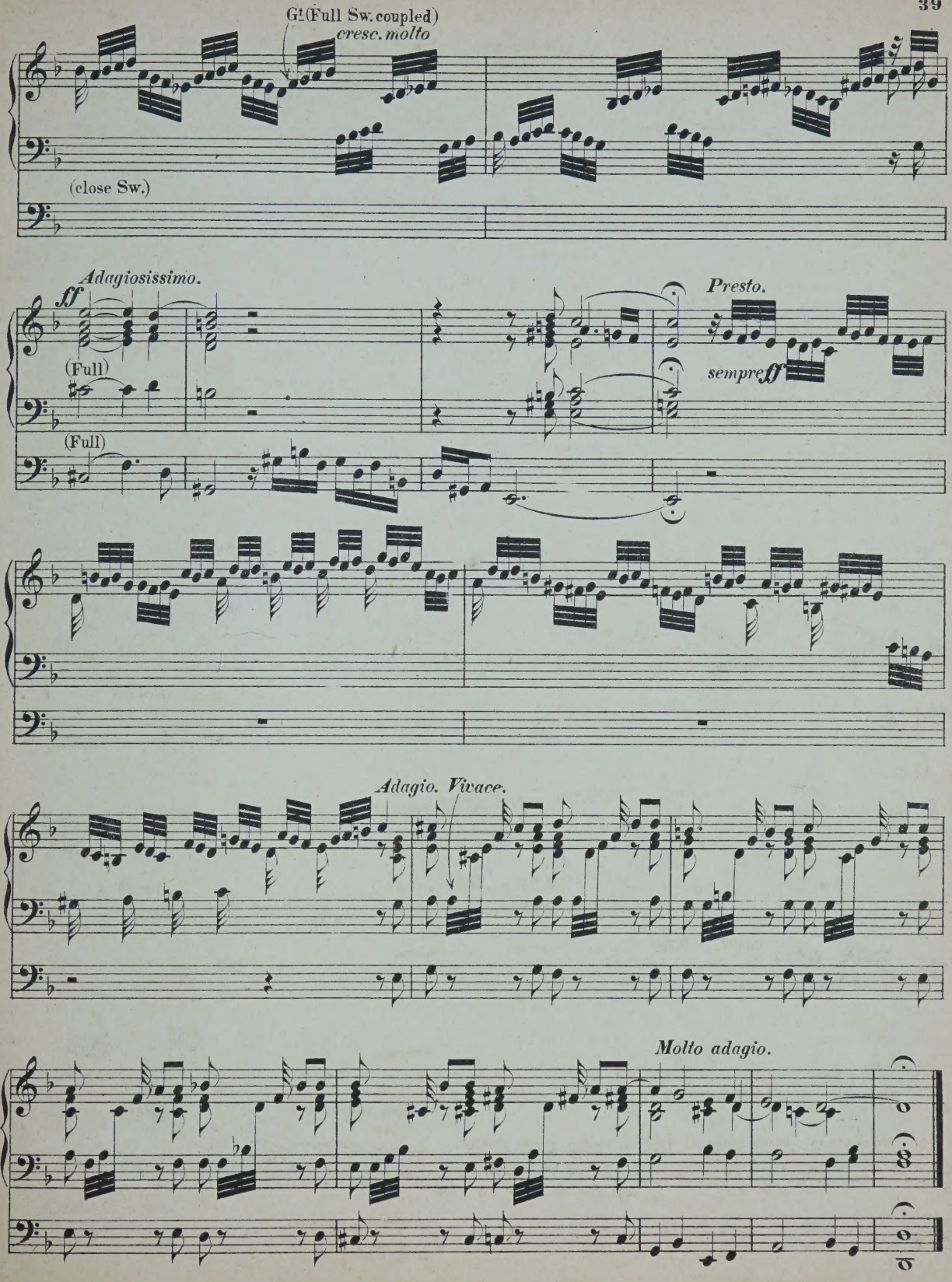

add. 8 ft reeds to Sw.
add Full Sw.


cresc. with Sw. Ped.
Sw.
(open)
(close Sw.)
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
cresc. with Sw. Ped.
dim.


Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
f
add to Gt.
add to Ped.
(tr
(tr
(tr


cres. with Sw. Ped. (& fix open)
Gt Full
(Full Ped.)


Recitativo
Choir
reduce Gt to diapns


G! (Full Sw. coupled)
cresc. molto
(close Sw.)
Adagiosissimo.
ff
(Full)
(Full)
Presto.
sempre ff
Adagio. Vivace.
Molto adagio.

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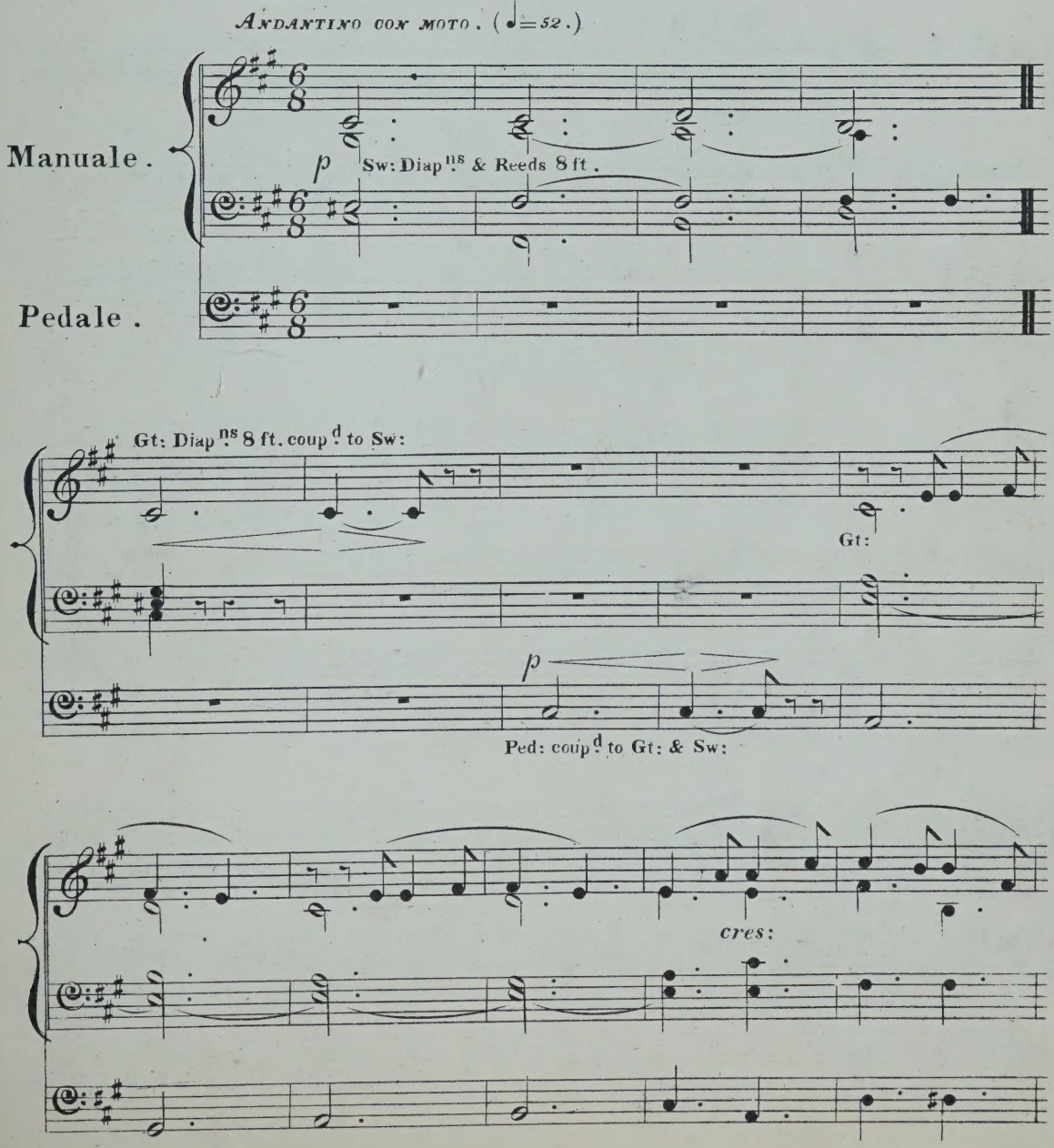
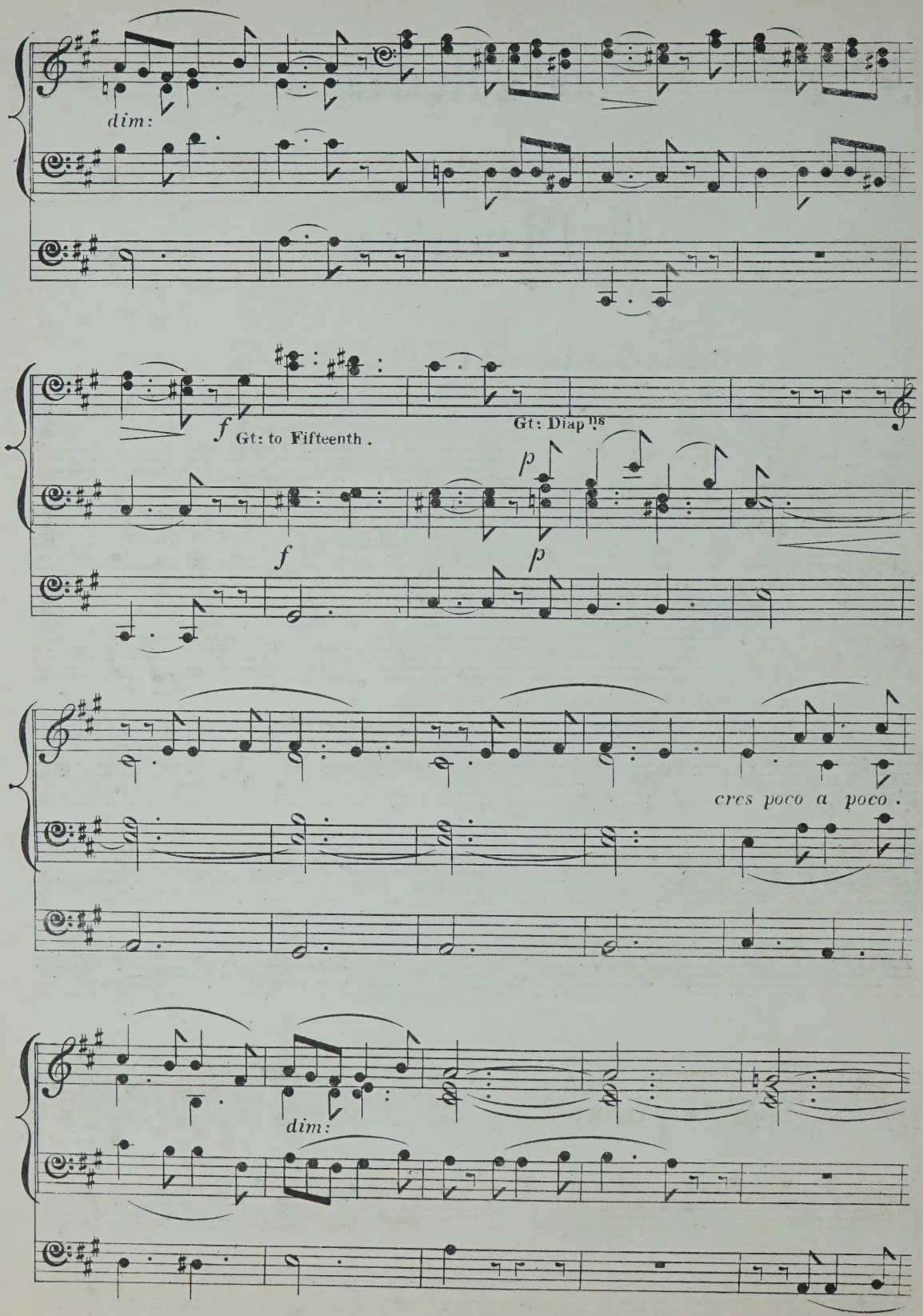
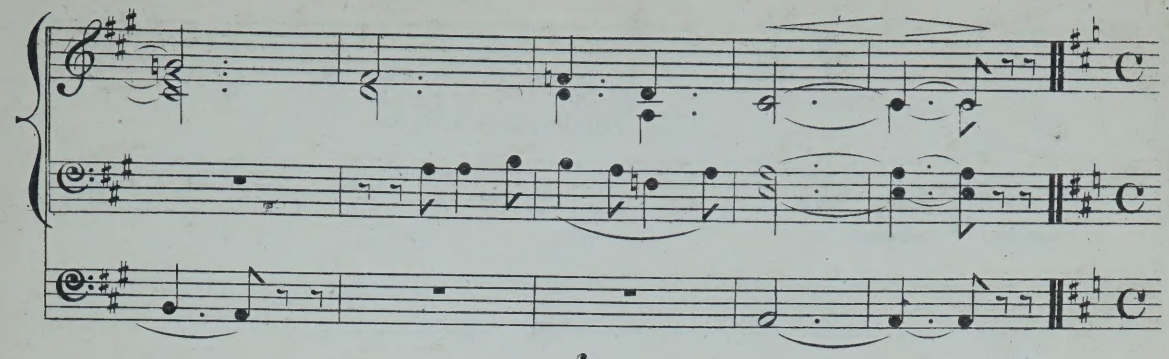
Santa Maria!

(DINORAH.)

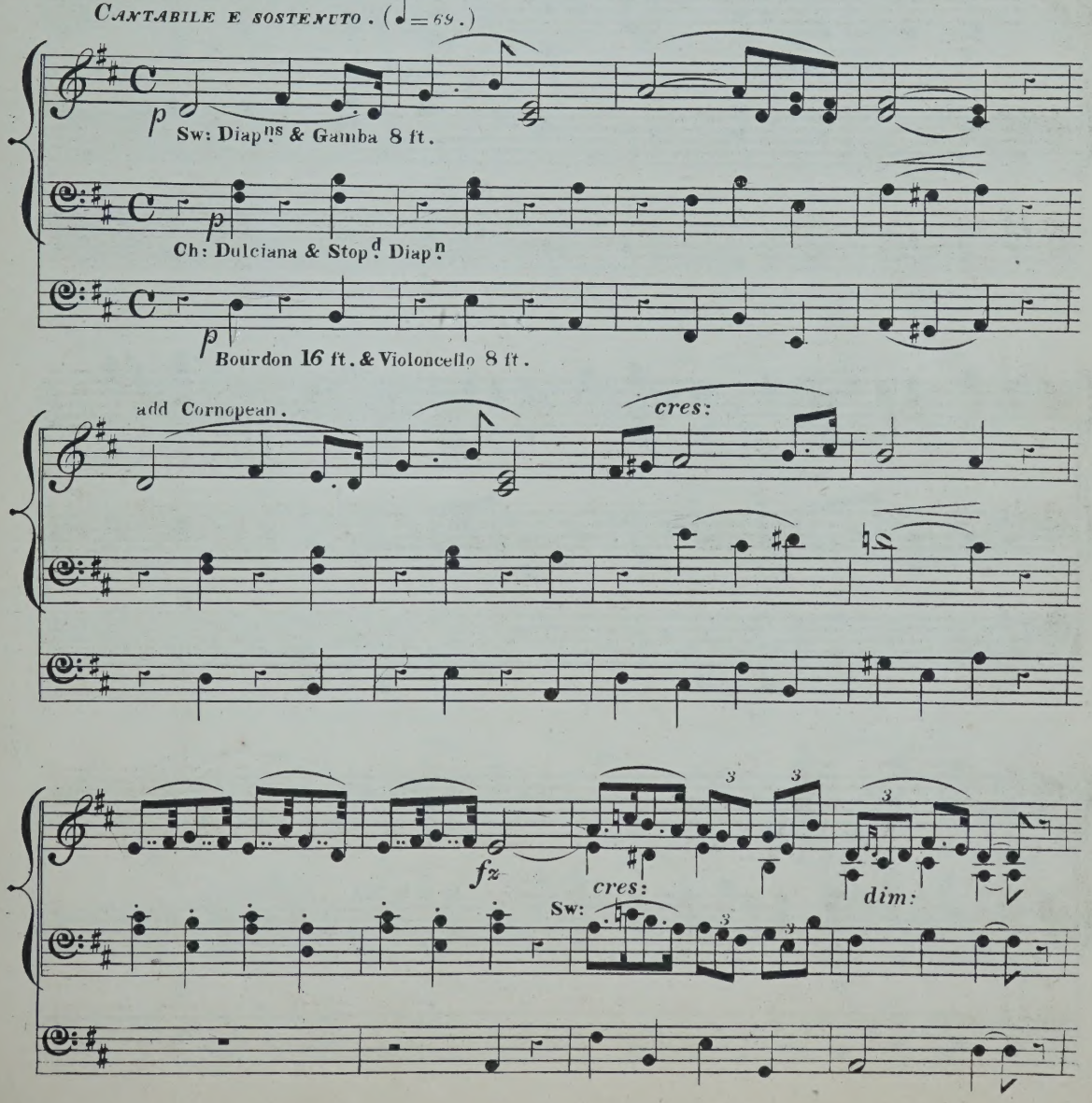
G. Meyerbeer.

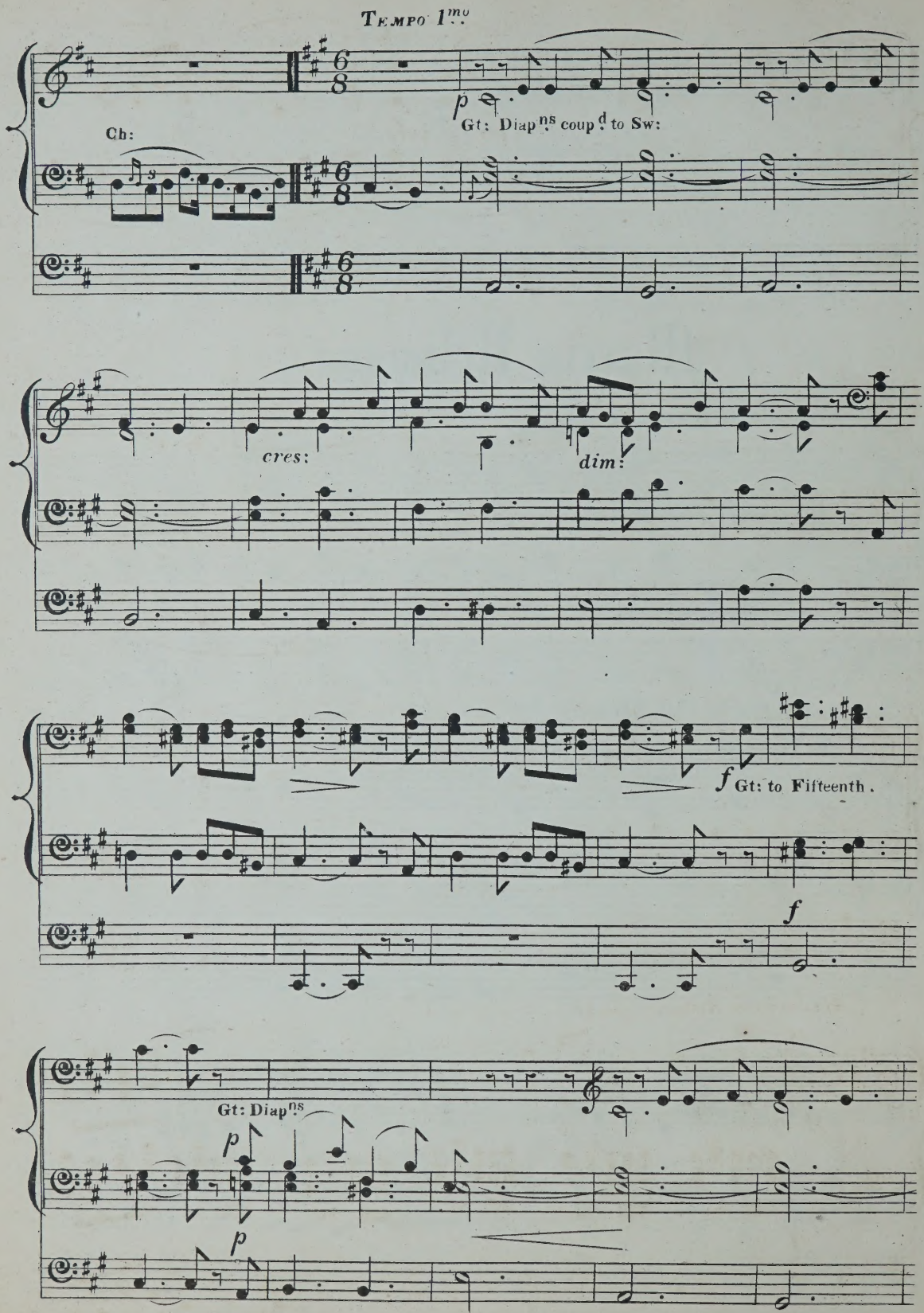


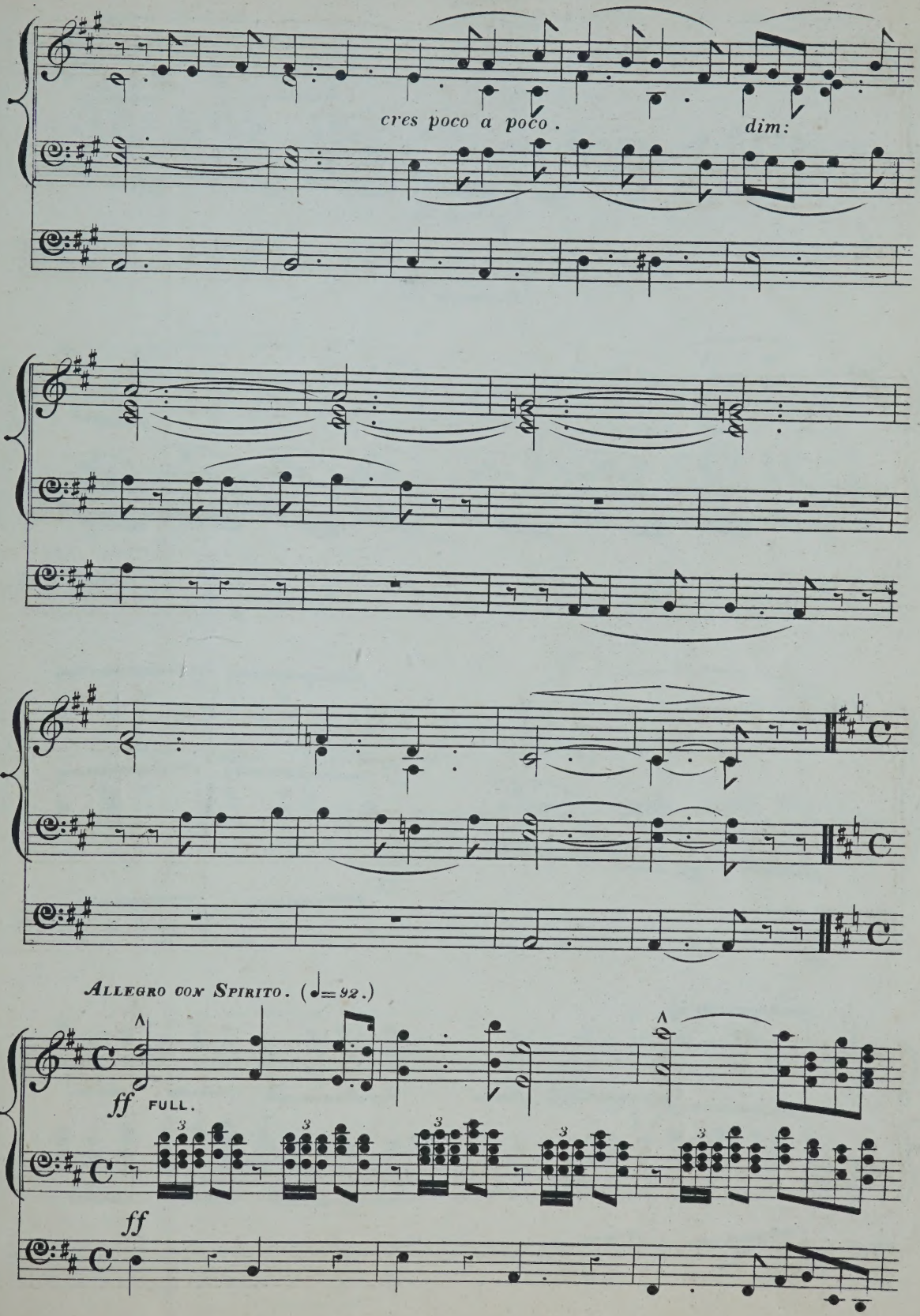

dim:
f
Gt: to Fifteenth.
Gt: Diap[ns]
p
f
p
cres poco a poco.
dim:



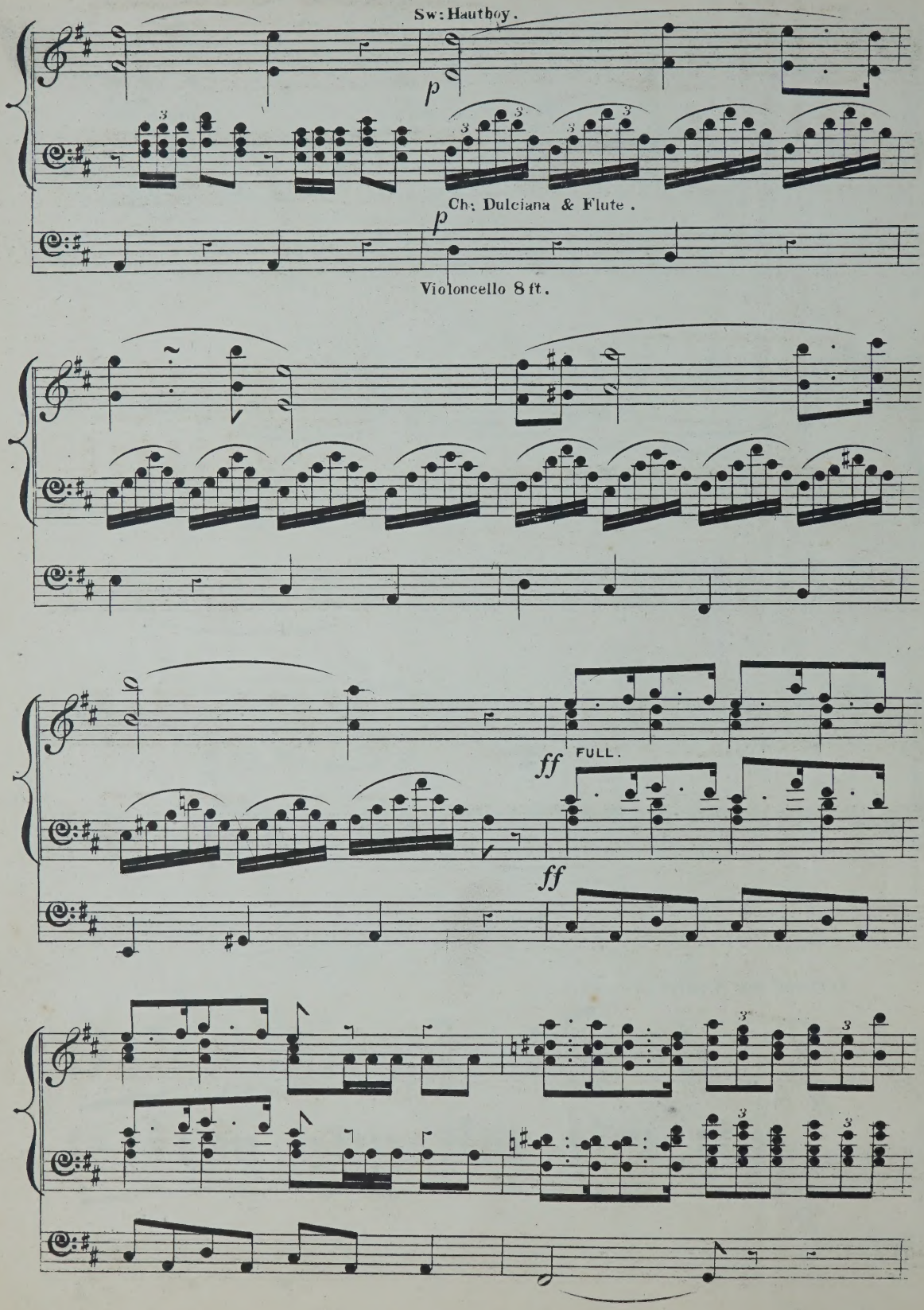
Marcia Religiosa.

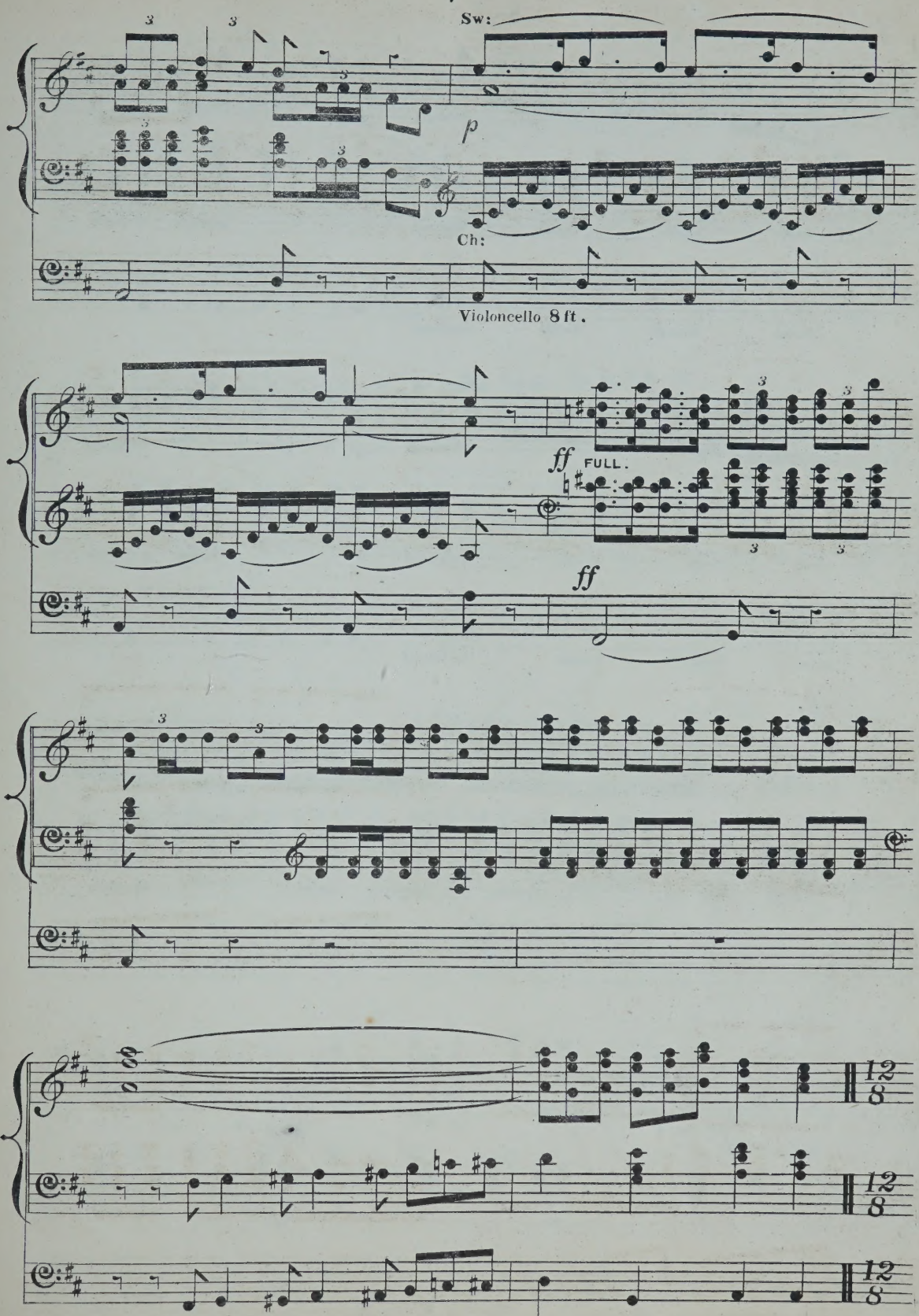


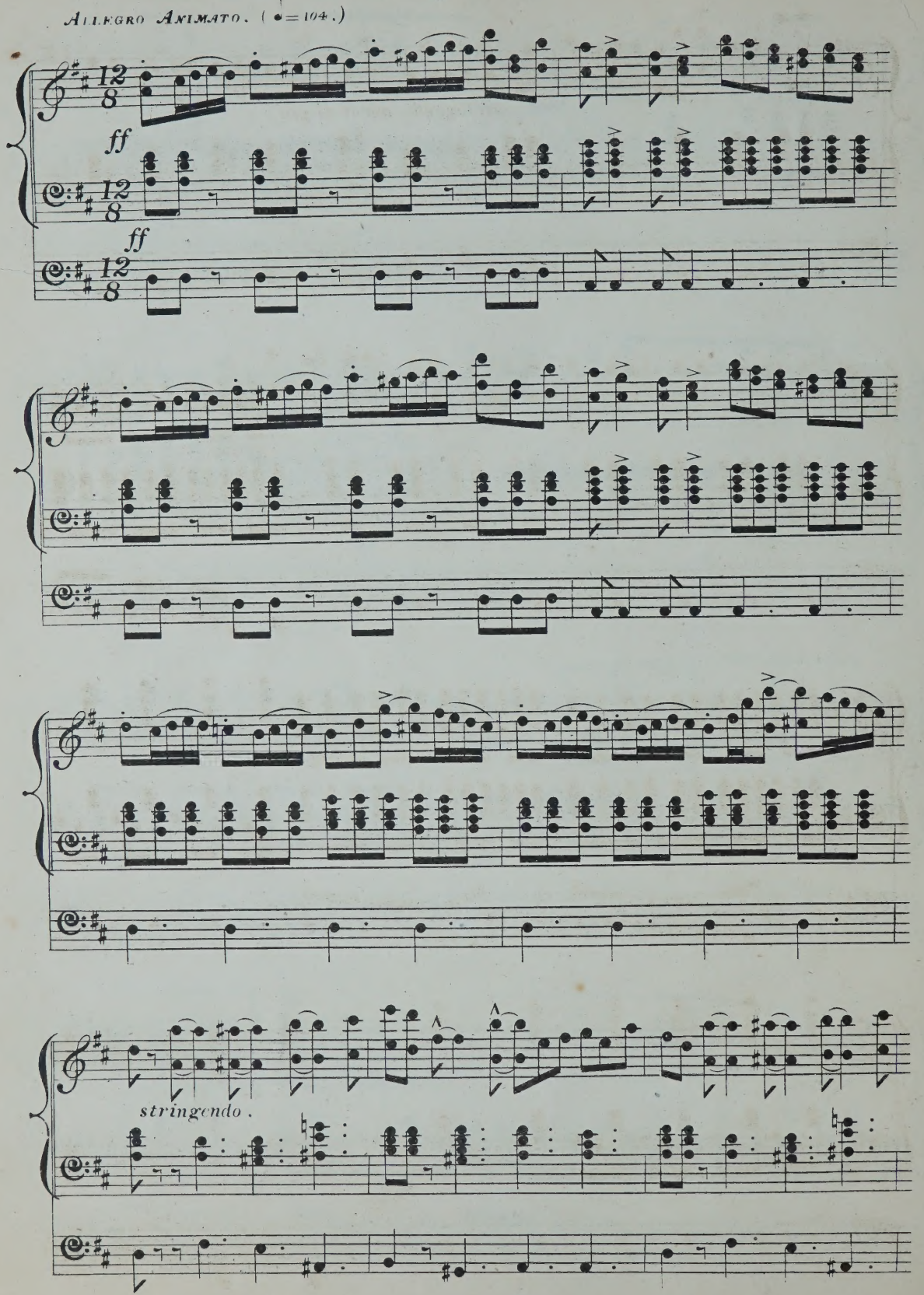

Tempo 1mo
Ch:
p
Gt: Diapns coupd to Sw:
cres:
dim:
f
Gt: to Fifteenth.
f
Gt: Diapns
p
p

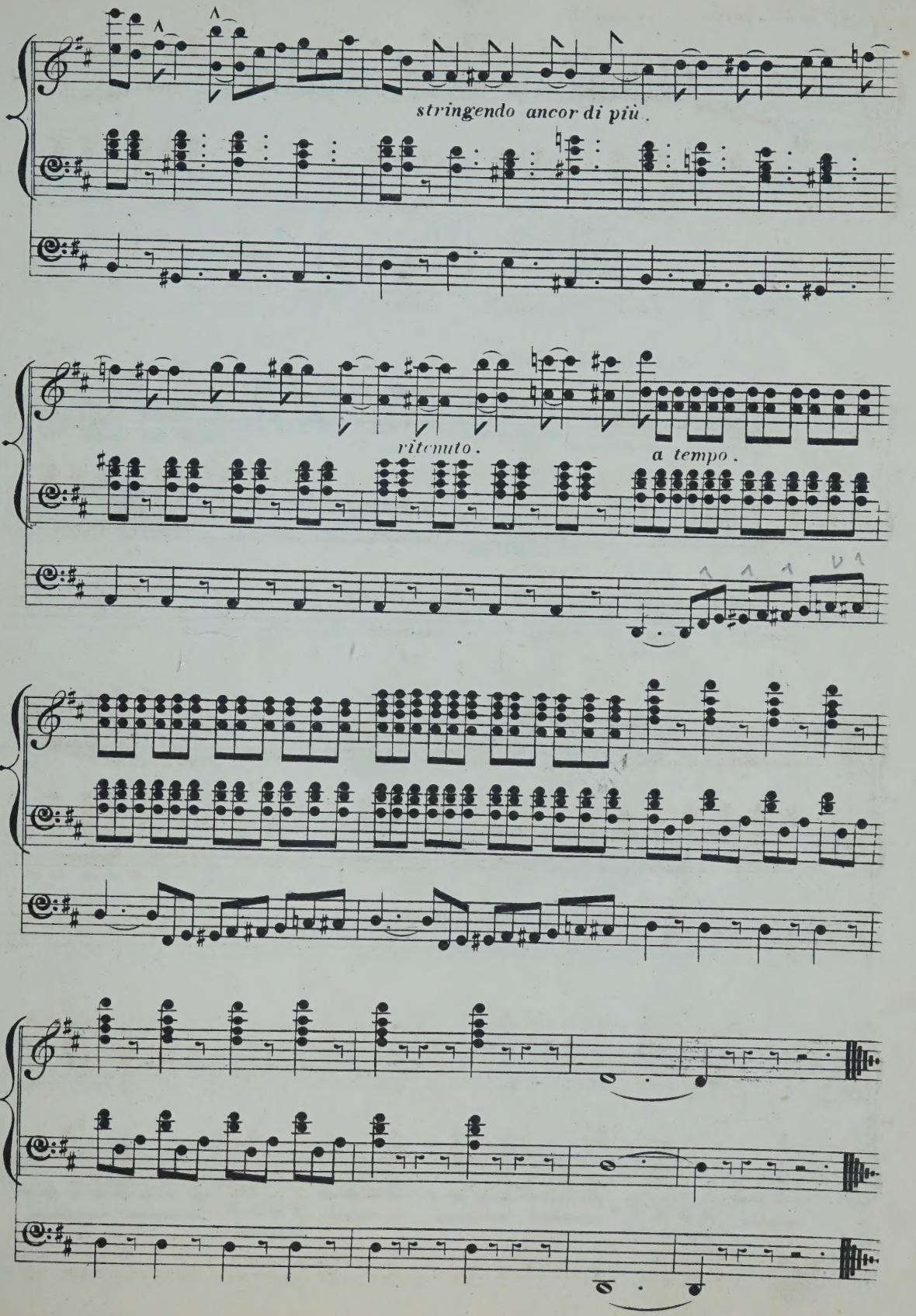

cres poco a poco.
dim:
Allegro con Spirito. (♩=92.)
ff
FULL.
ff

Dolce e Cantabile.




Sw:
p
Ch:
Violoncello 8 ft.
ff
FULL.
ff
12/8
12/8
12/8

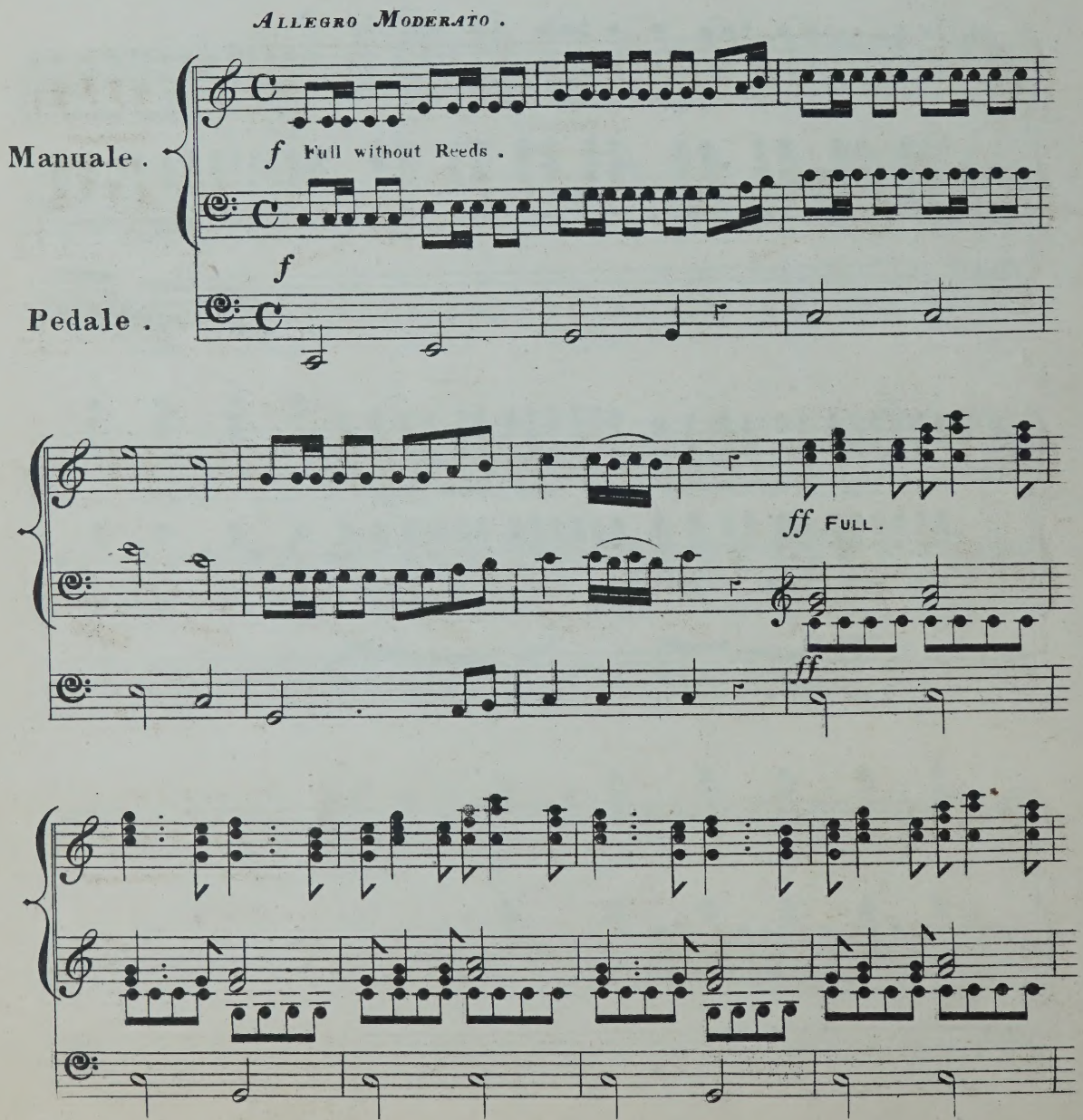

Allegro Animato. (♩ = 104.)
12/8
ff
12/8
ff
12/8
stringendo.

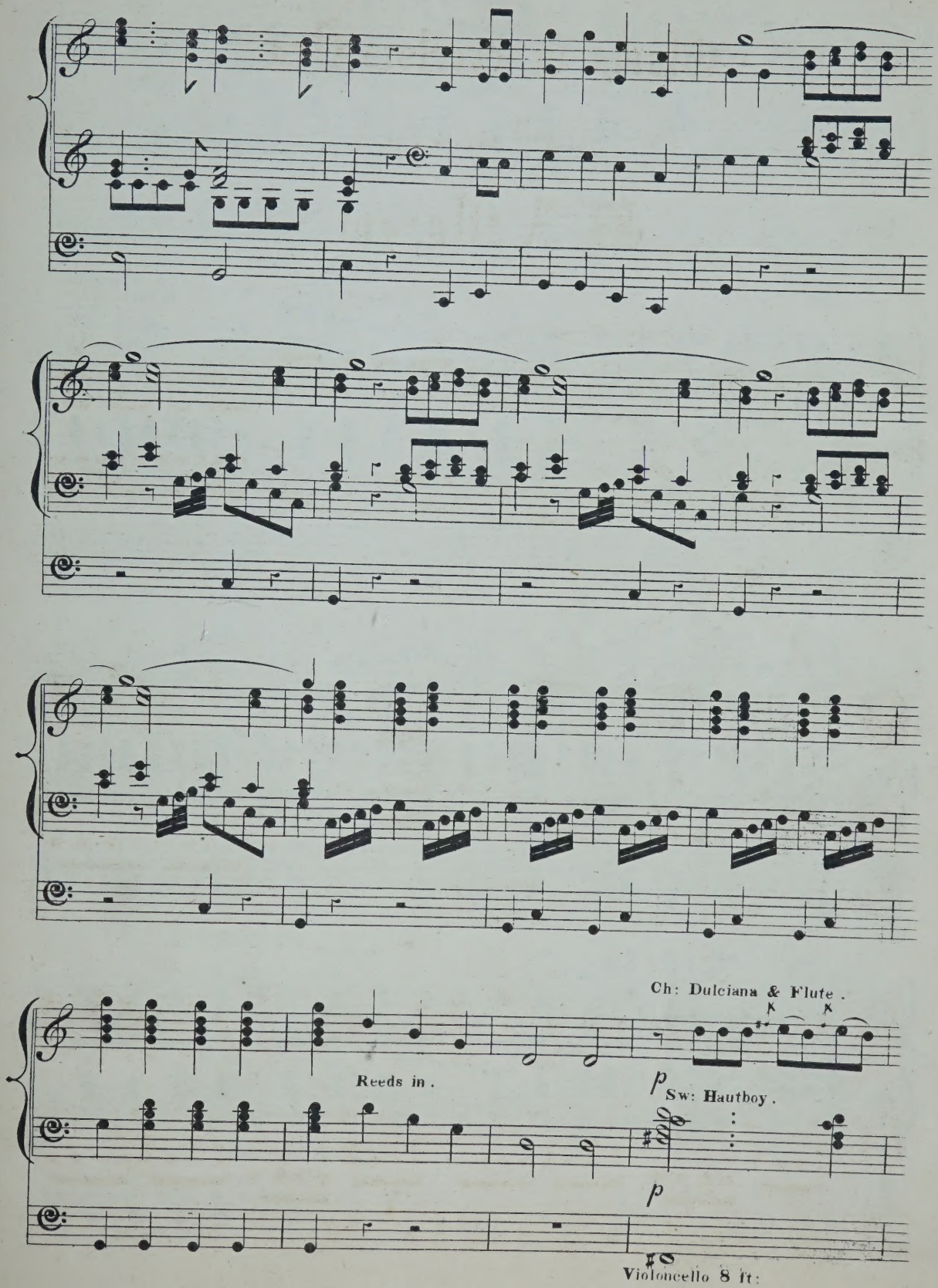

stringendo ancor di più.
ritenuto.
a tempo.

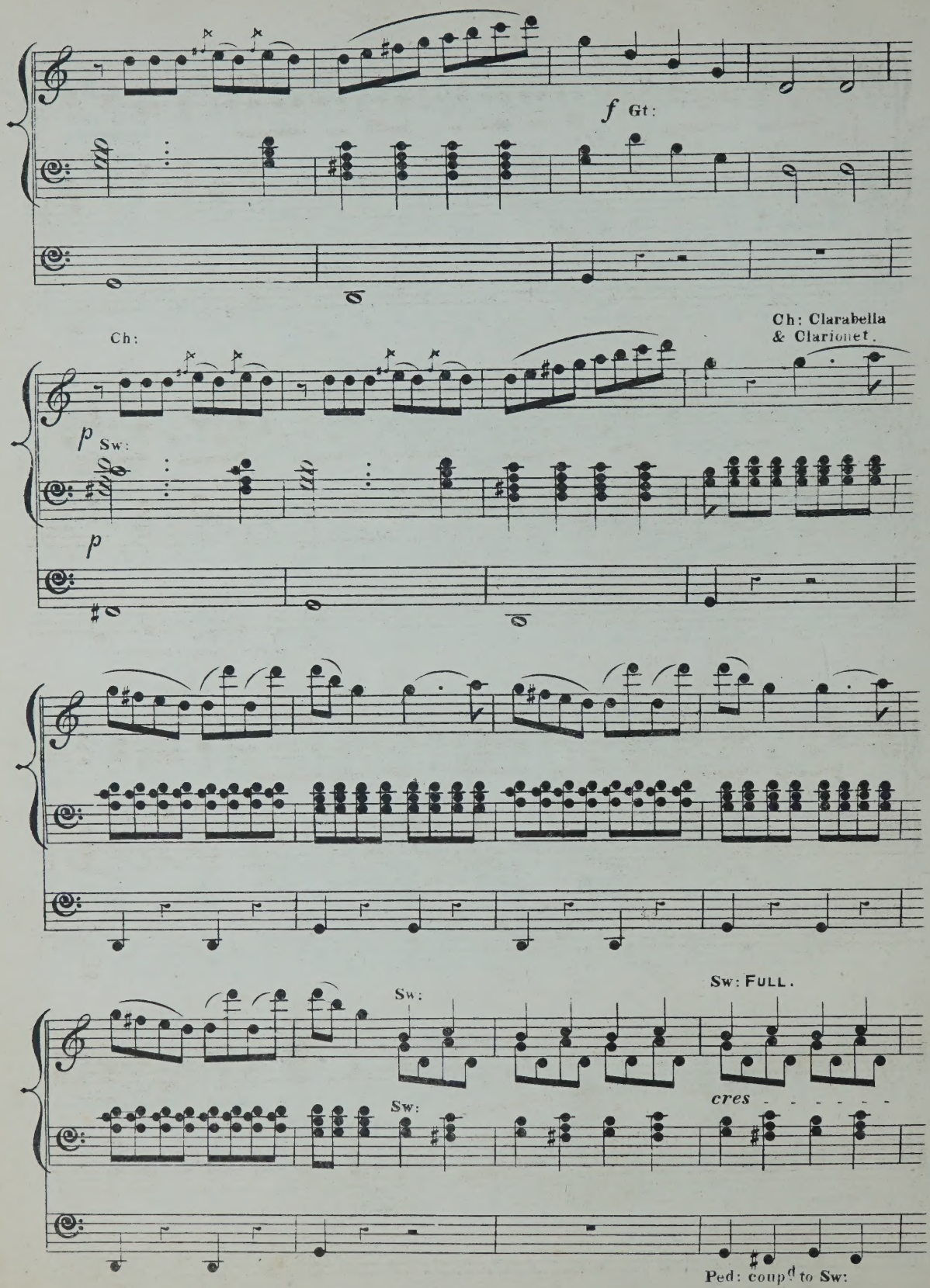
Gloria in excelsis Deo.

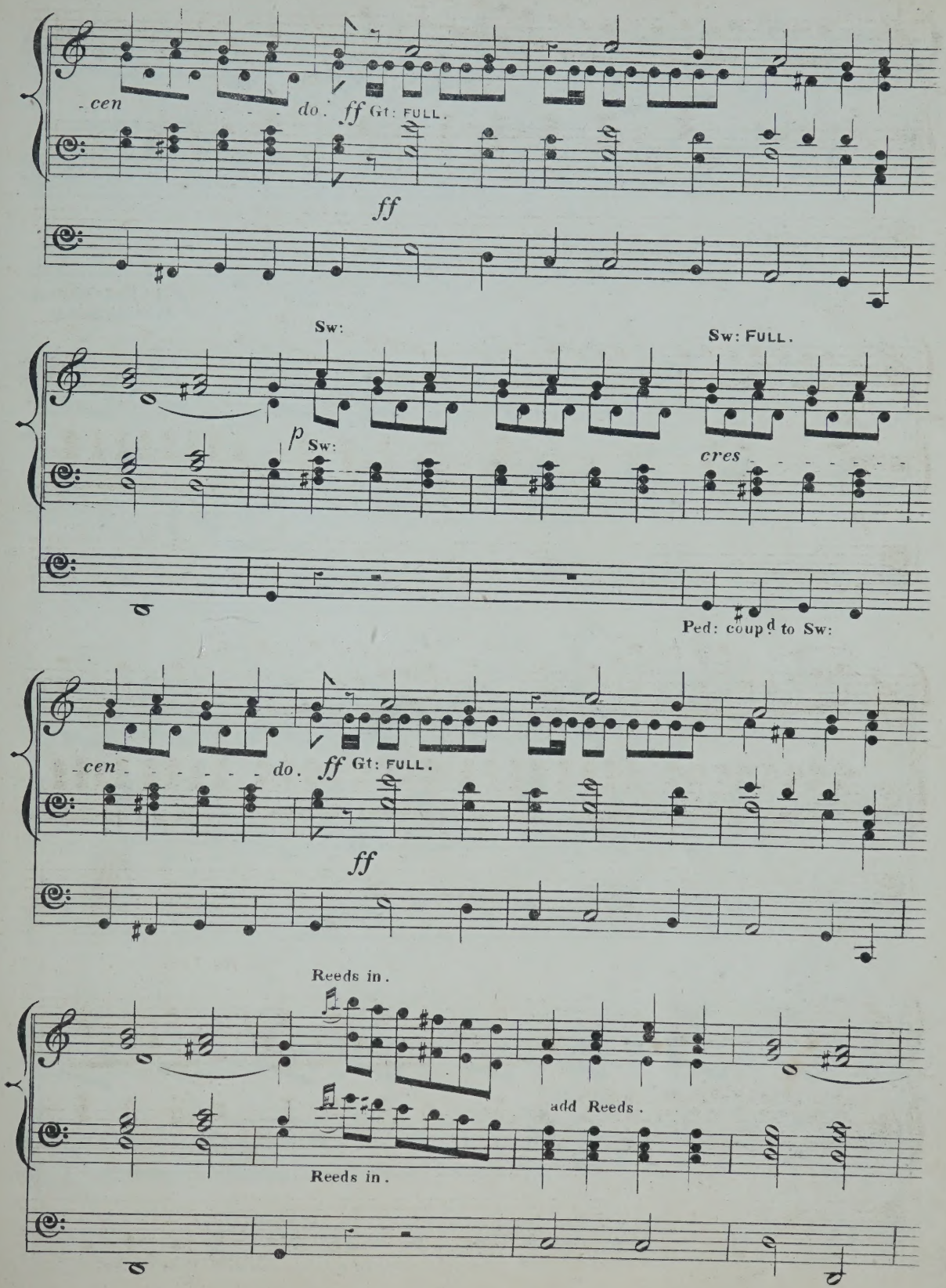
(12TH MASS.)

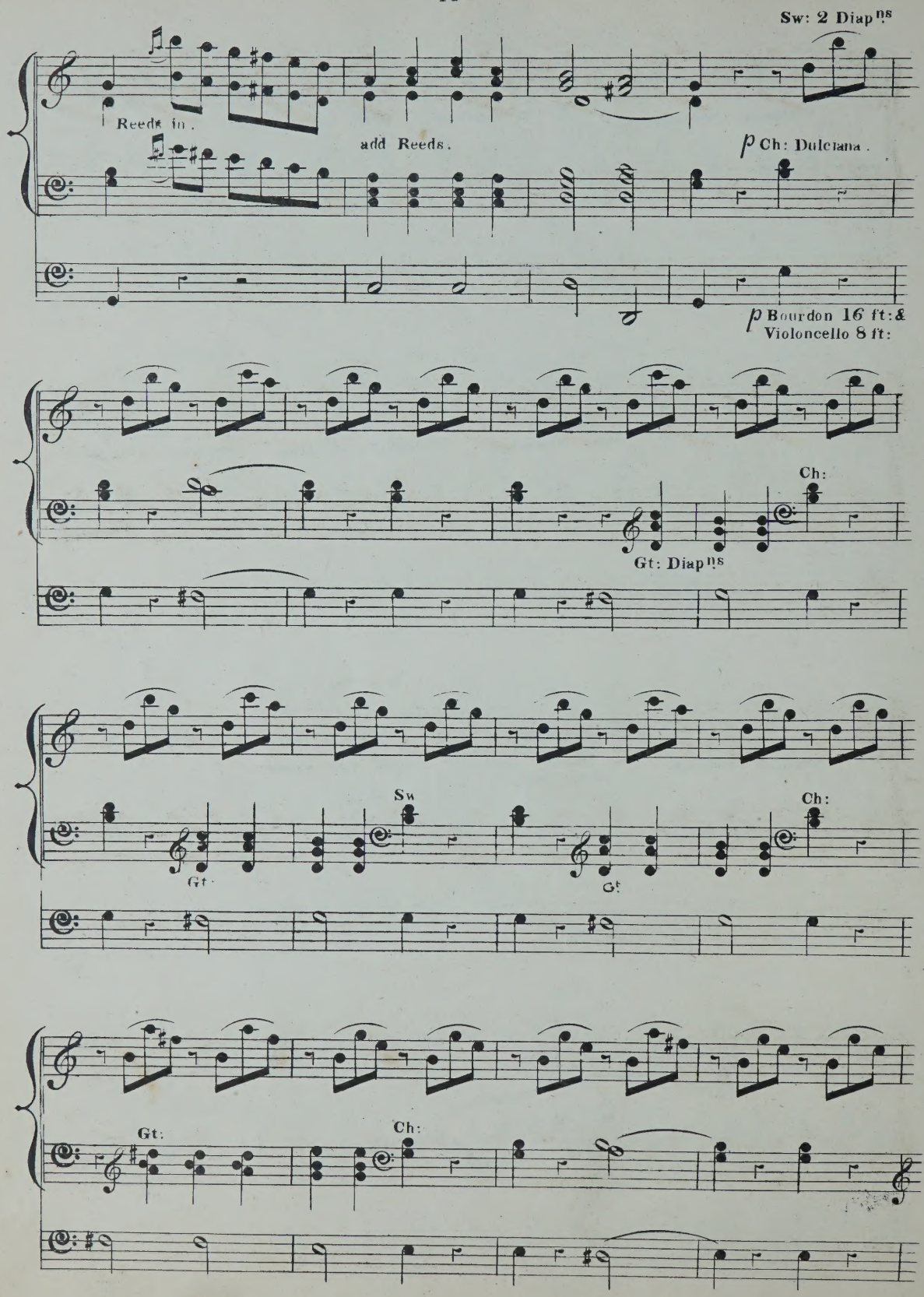
W. A. Mozart.

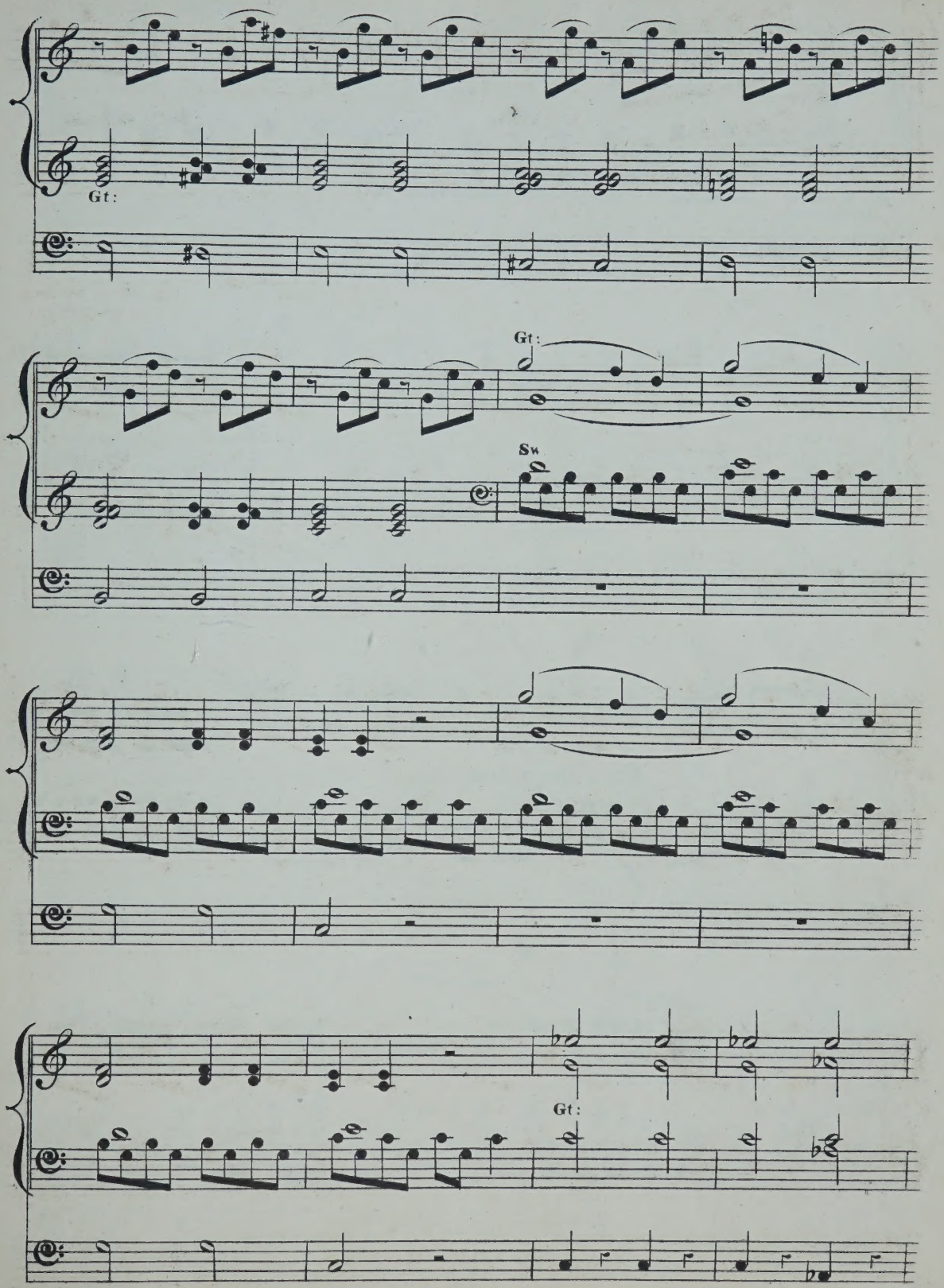


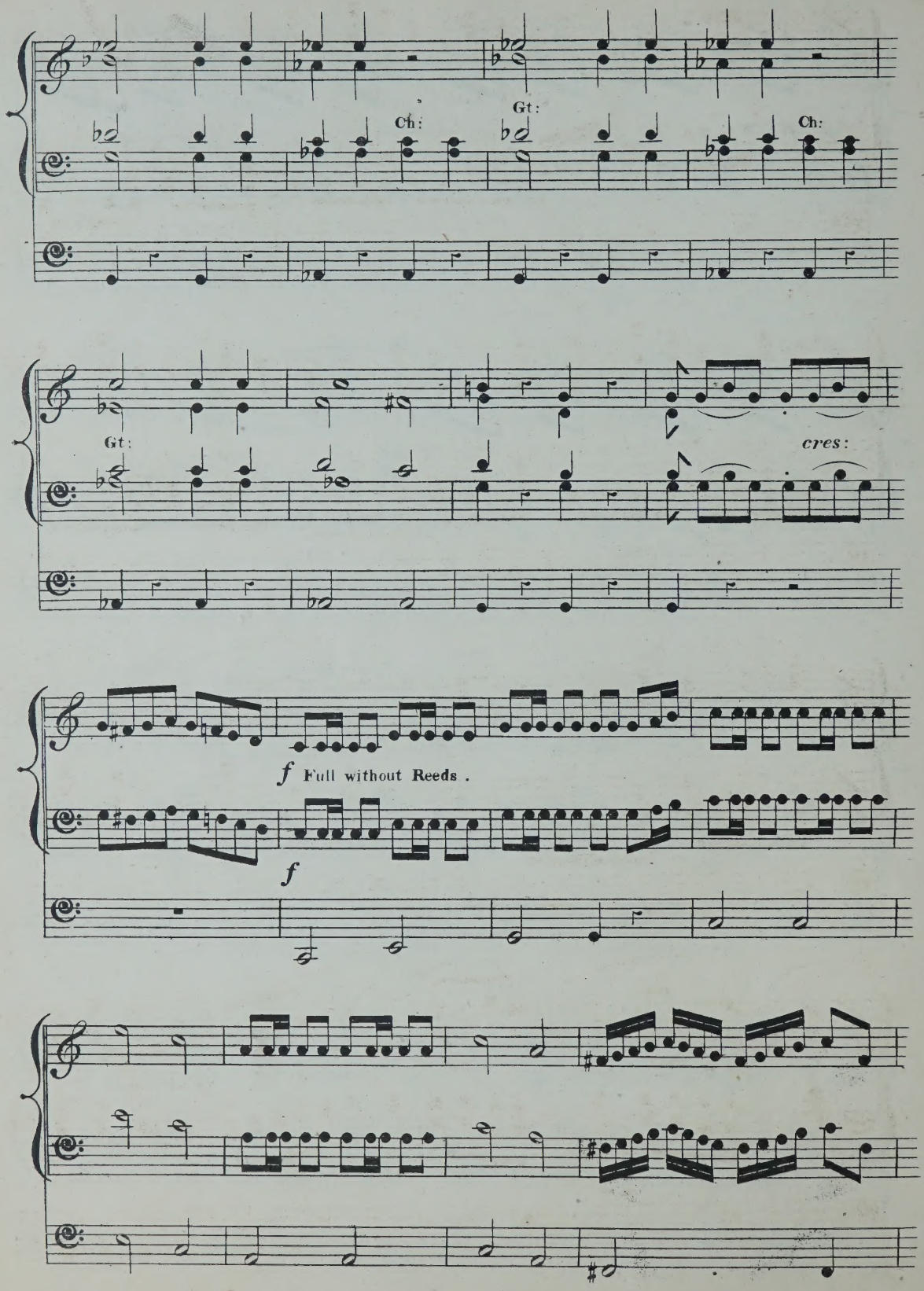

Ch: Dulciana & Flute.
Reeds in.
p
Sw: Hautboy.
p
Violoncello 8 ft:

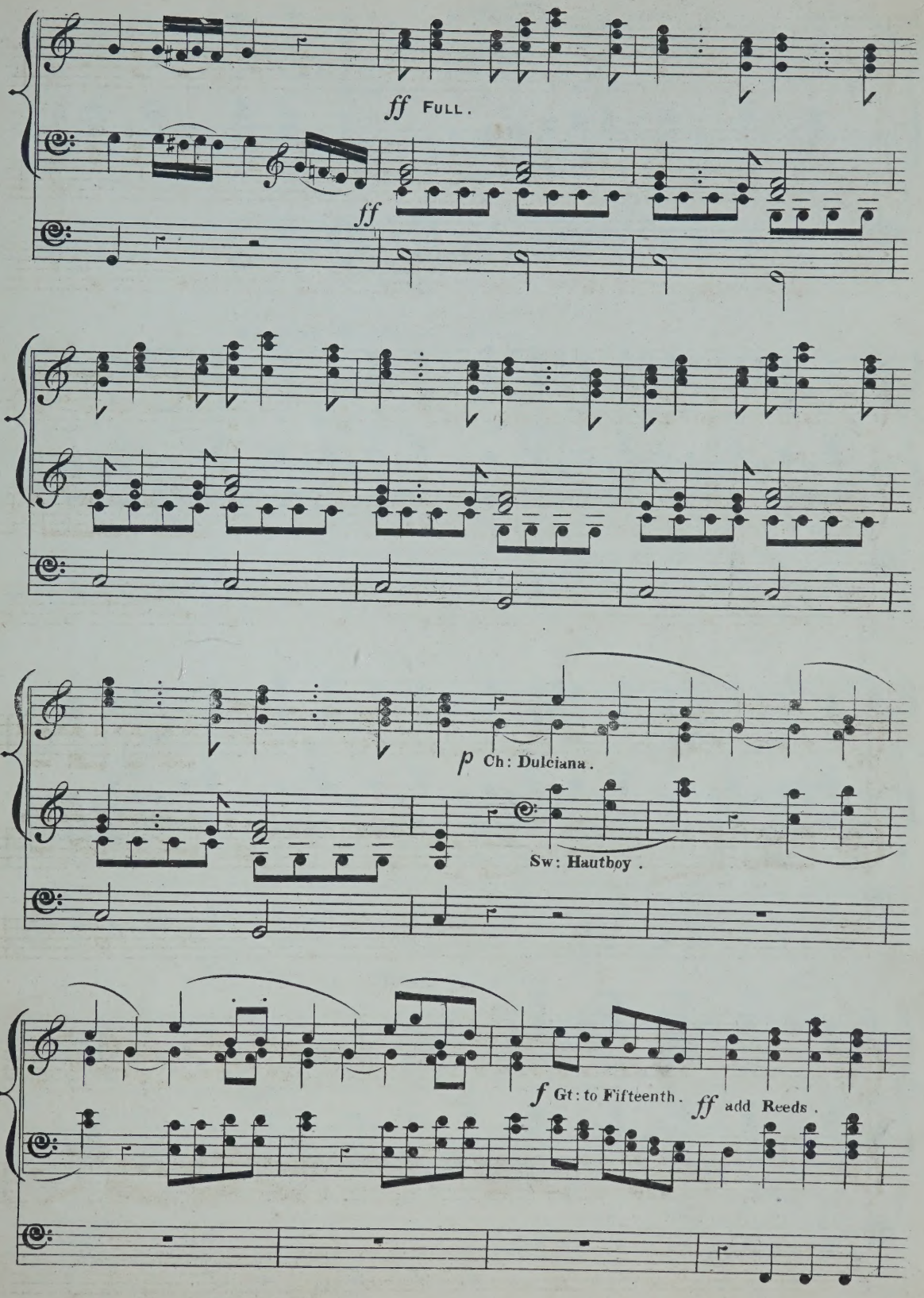

f Gt:
Ch:
Ch: Clarabella
& Clarionet.
p Sw:
p
Sw:
Sw:
Sw: FULL.
cres
Ped: coupd to Sw:

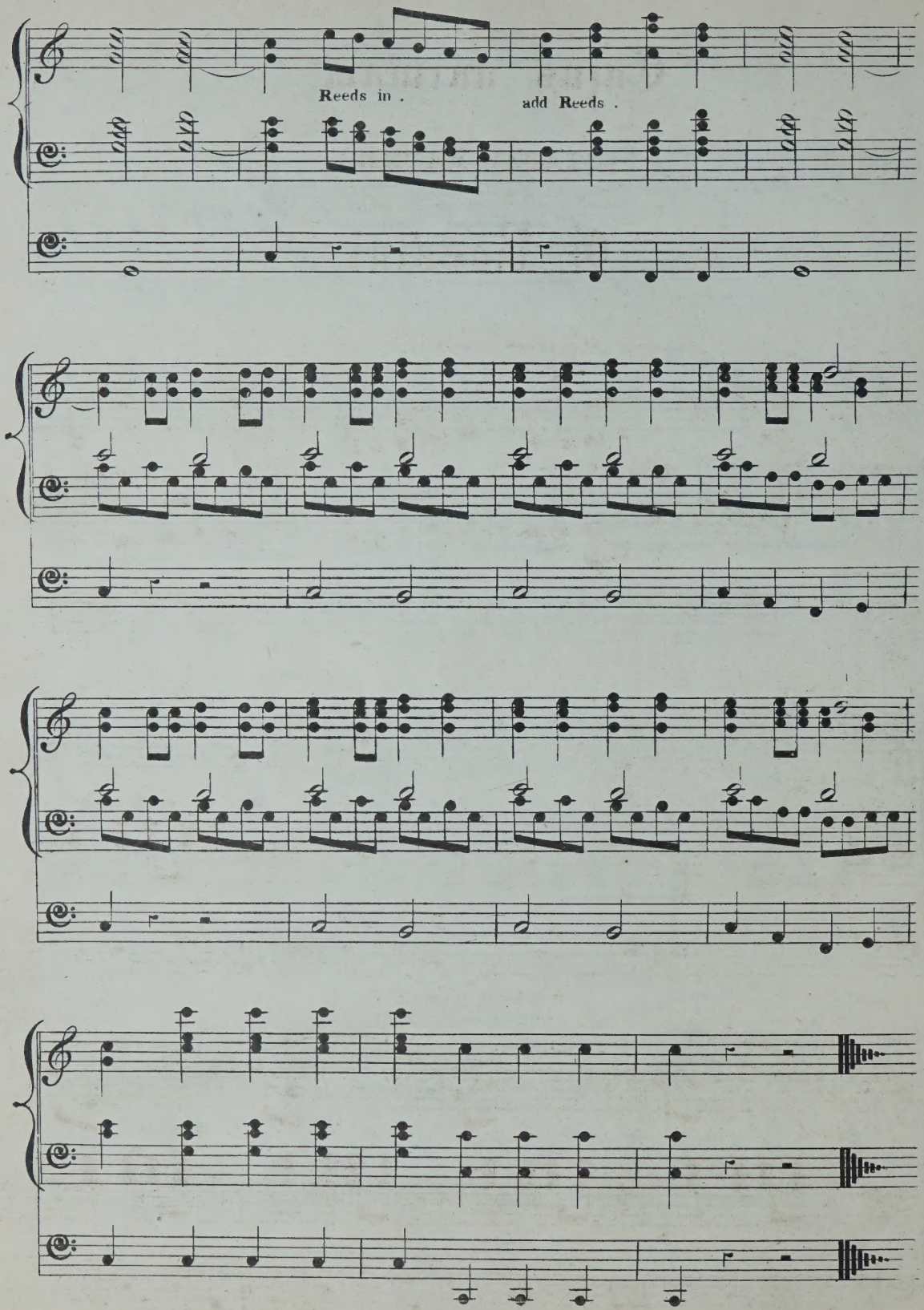

-cen
do.
ff Gt: FULL.
ff
Sw:
Sw: FULL.
p Sw:
cres
Ped: coup.d to Sw:
-cen
do.
ff Gt: FULL.
ff
Reeds in.
add Reeds.
Reeds in.


Sw: 2 Diap^{ns}
Reeds in.
add Reeds.
p Ch: Dulciana.
p Bourdon 16 ft: &
Violoncello 8 ft:
Ch:
Gt: Diap^{ns}
Sw
Gt.
Gt.
Ch:
Gt:
Ch:


Gt:
Gt:
Sw
Gt:


Ch:
Gt:
Ch:
Gt:
cres:
f Full without Reeds .
f

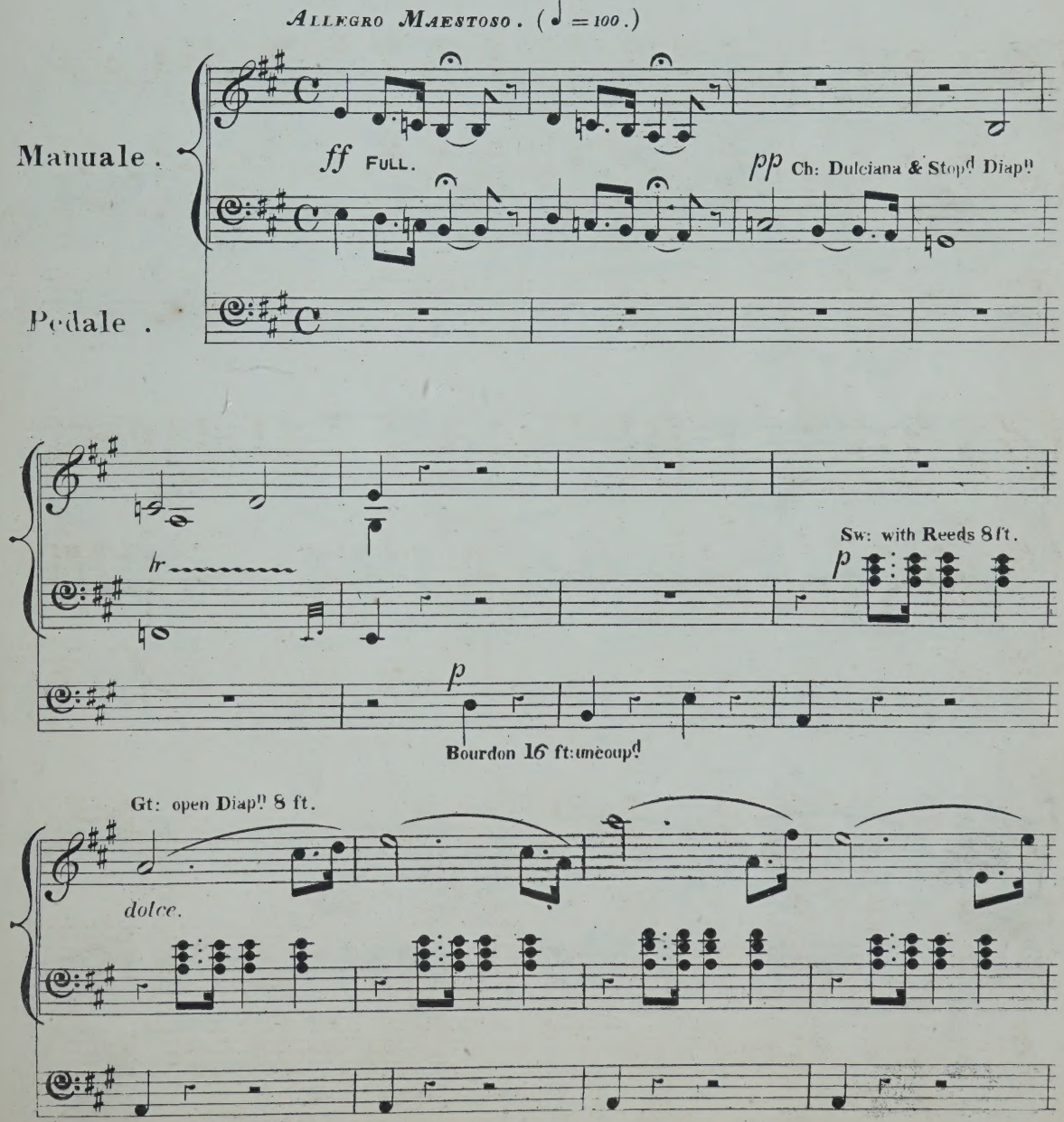

ff FULL.
ff
p Ch: Dulciana.
Sw: Hautboy.
f Gt: to Fifteenth. ff add Reeds.

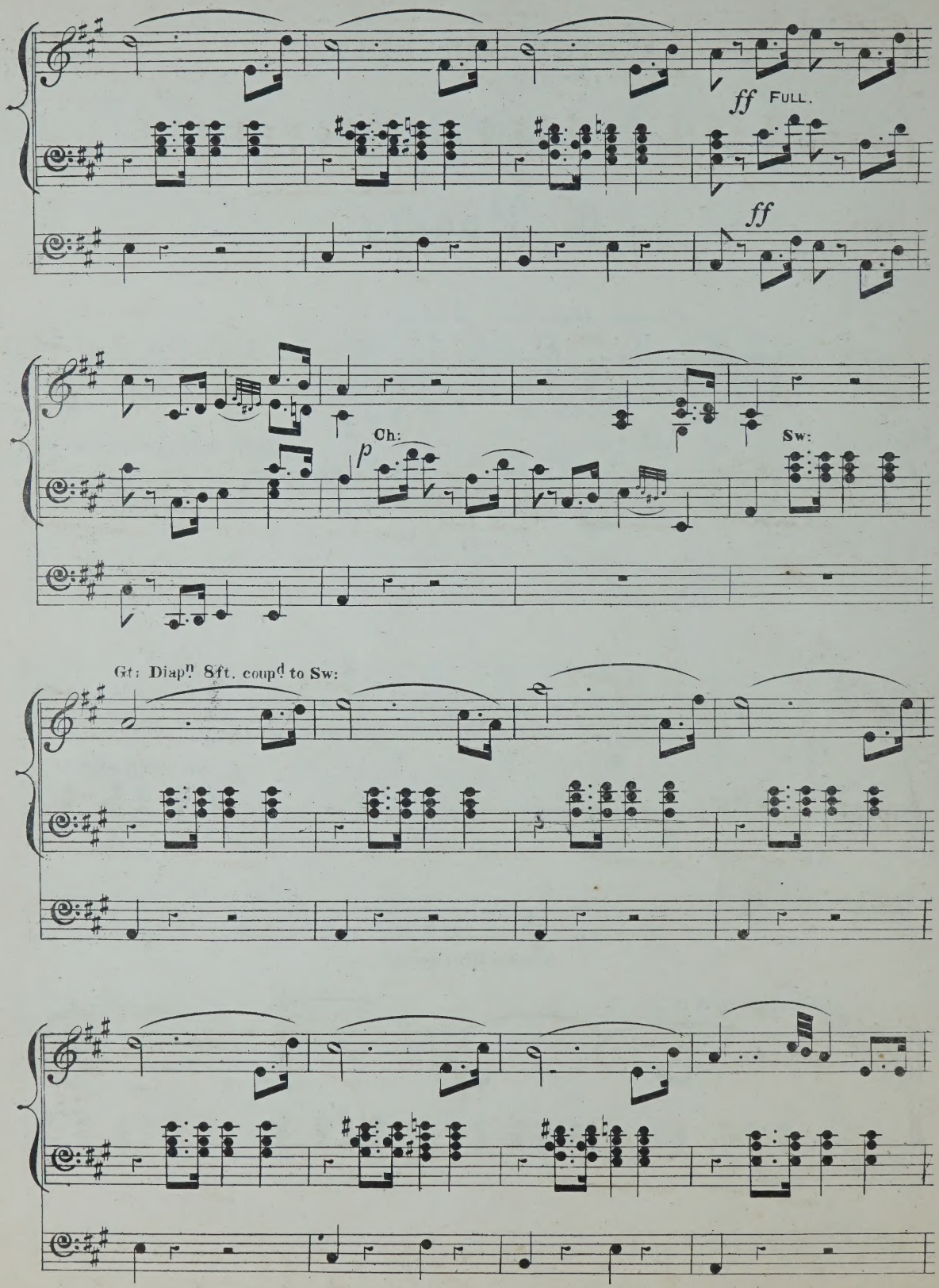

Reeds in .
add Reeds .

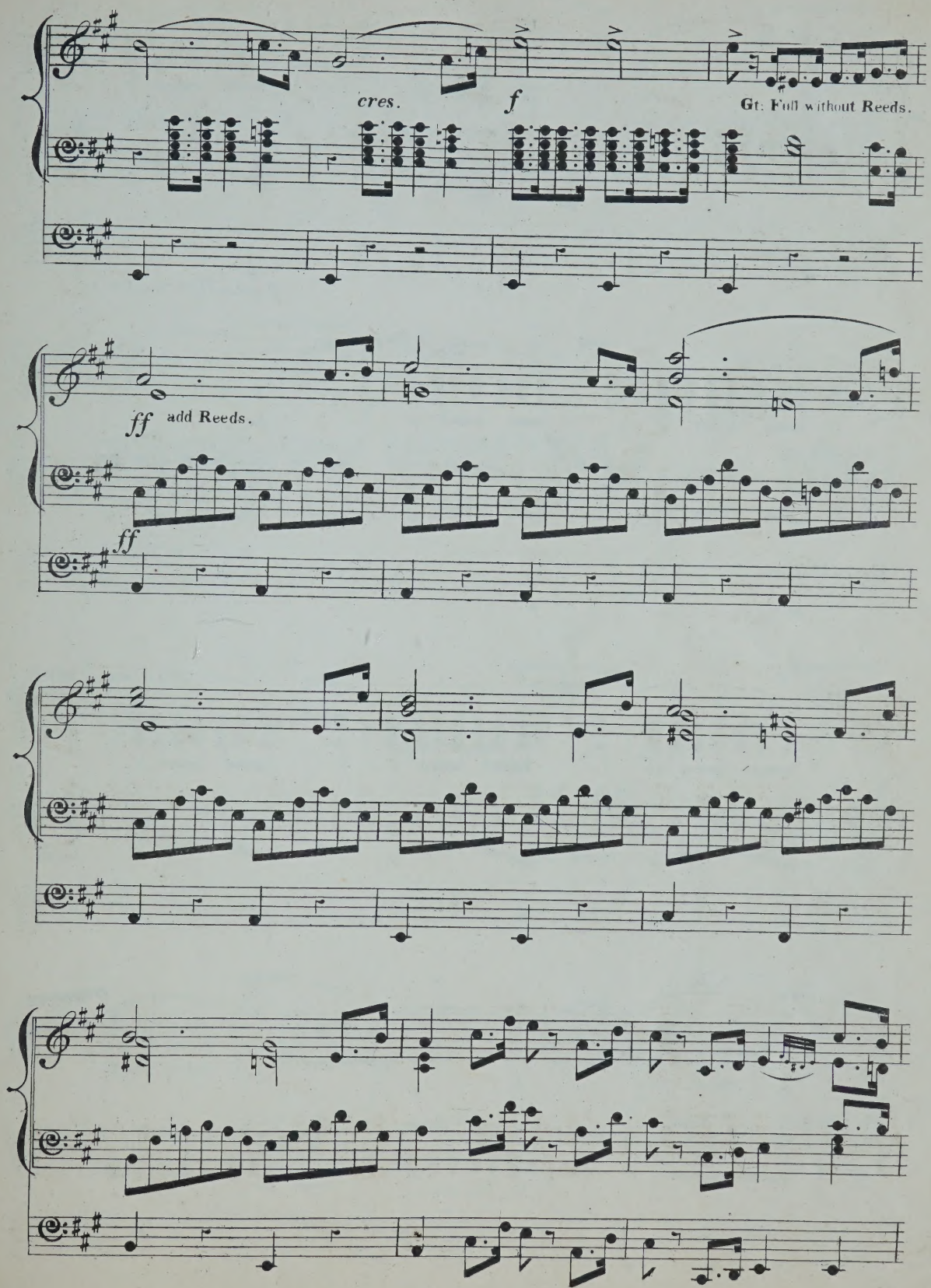
Cujus animam.

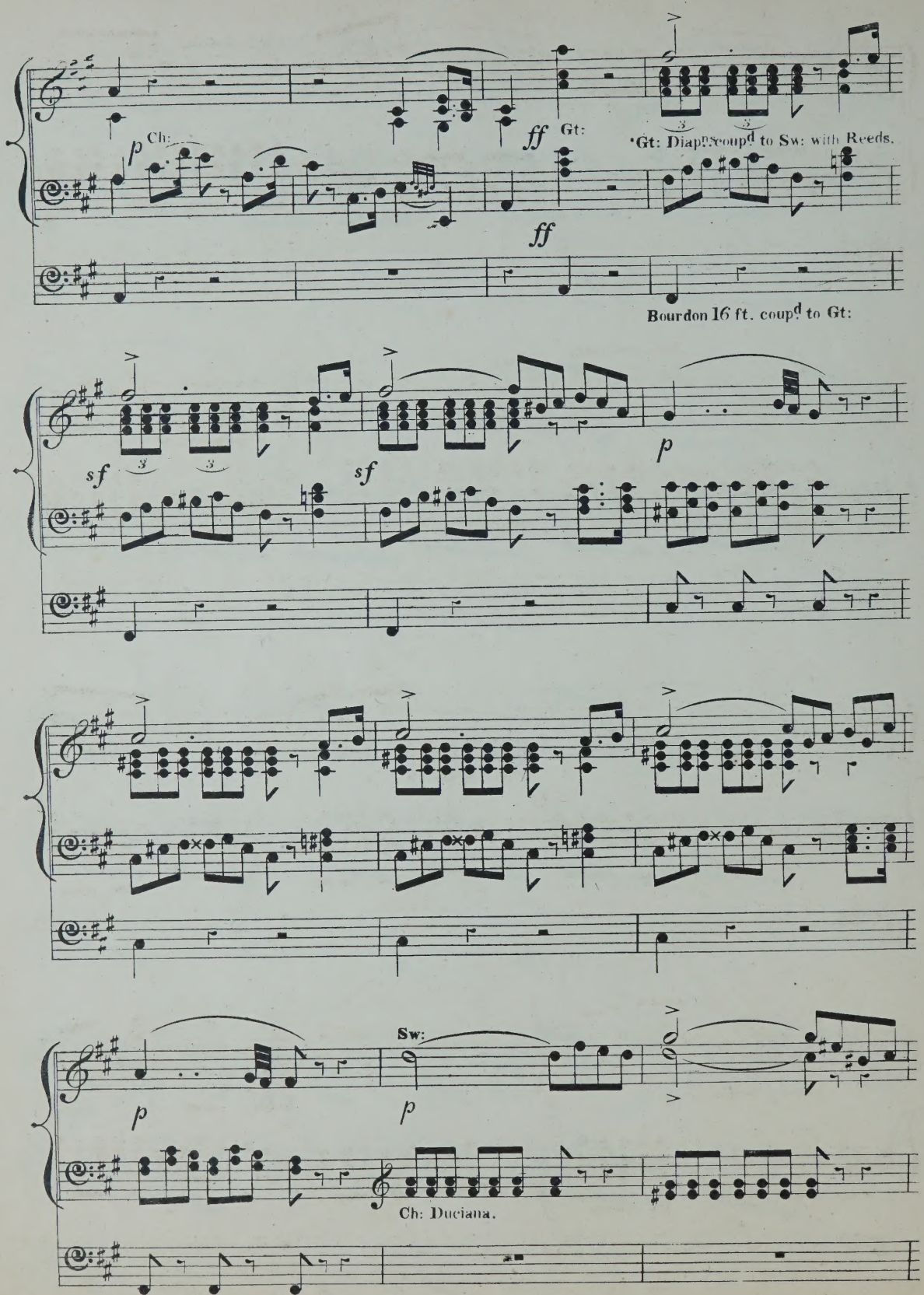
(STABAT MATER.)

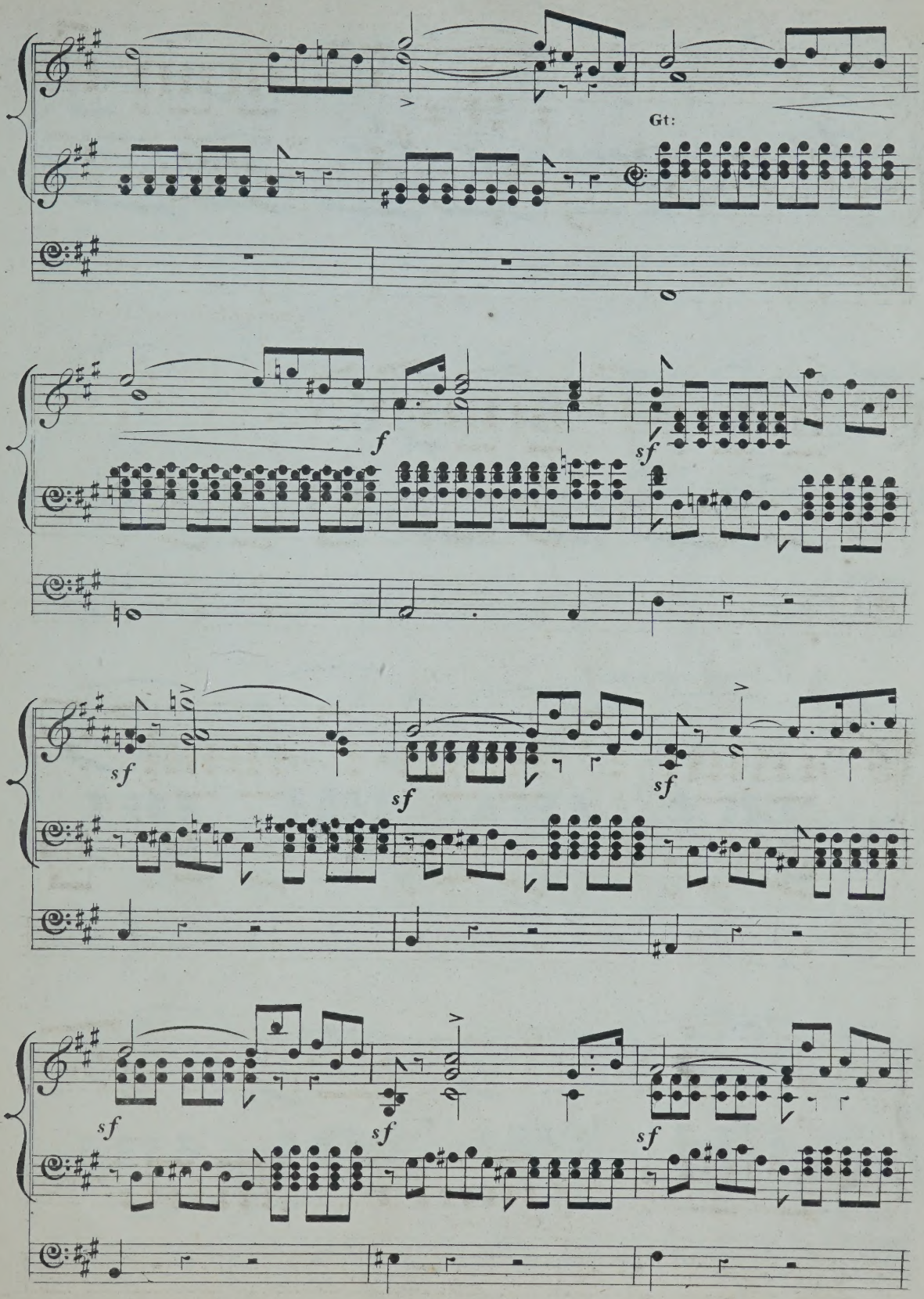
G. Rossini.

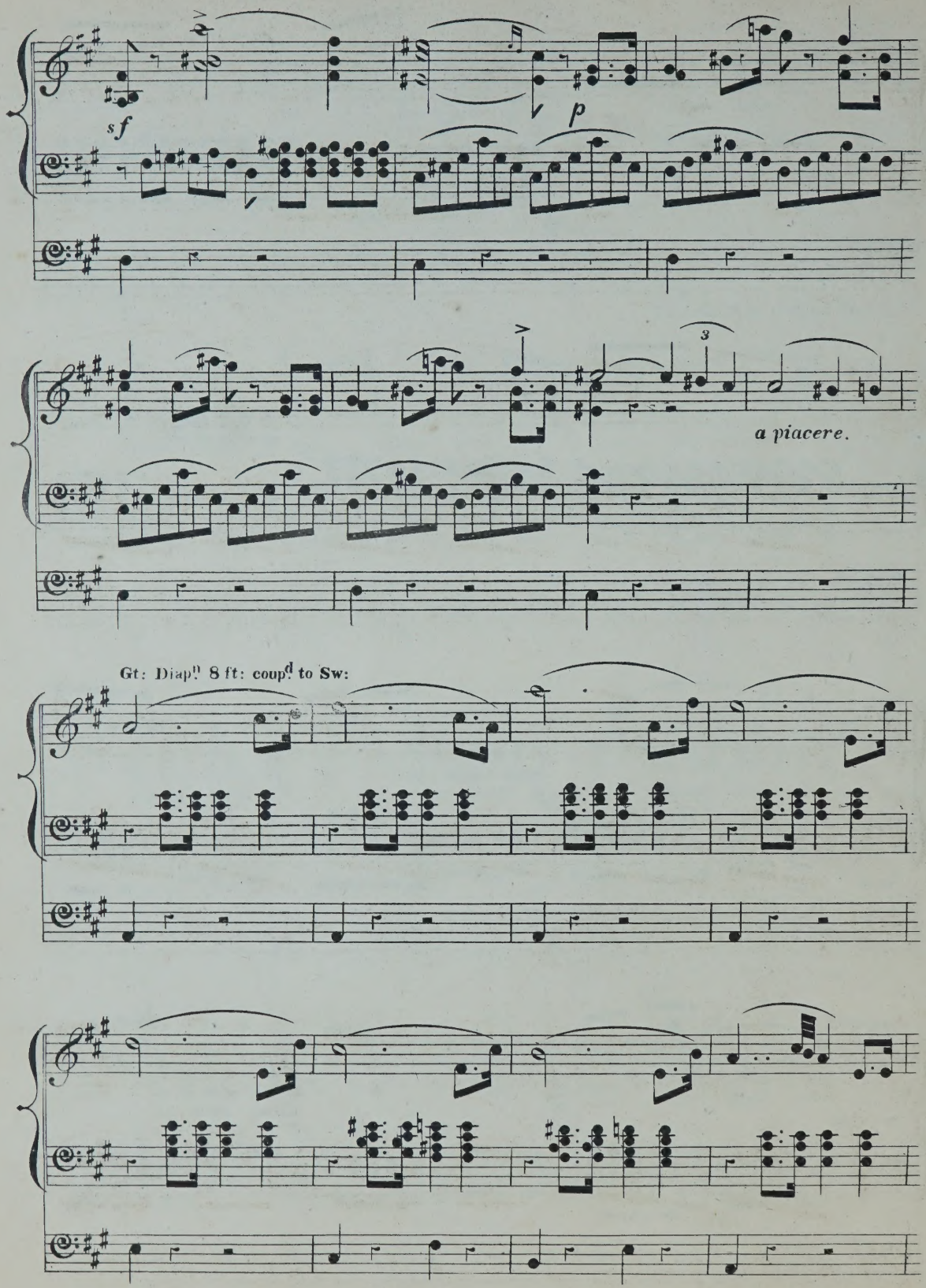


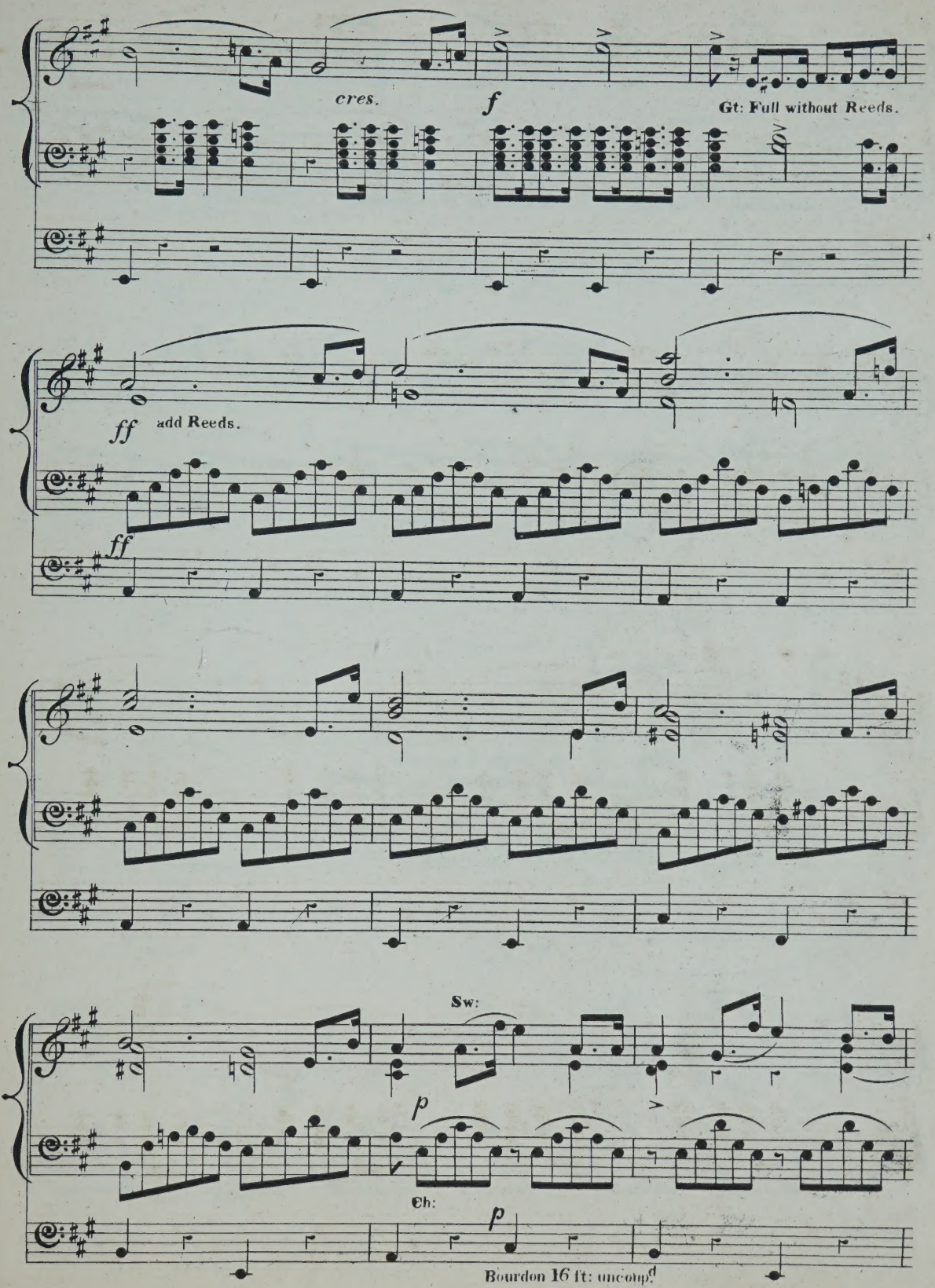

ff FULL.
ff
Ch:
p
Sw:
Gt: Diap.n 8ft. coup.d to Sw:

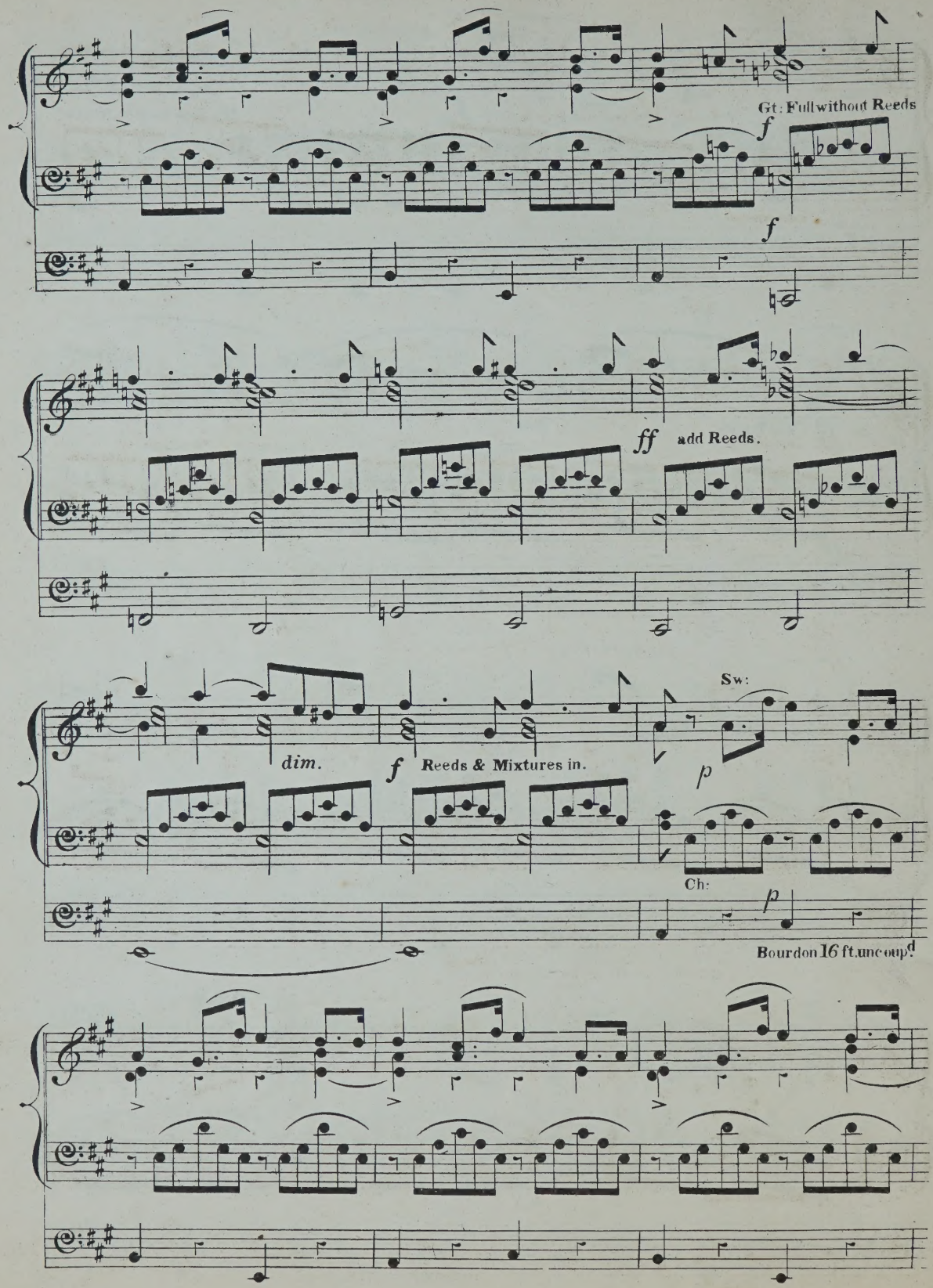

cres.
f
Gt: Full without Reeds.
ff add Reeds.
ff

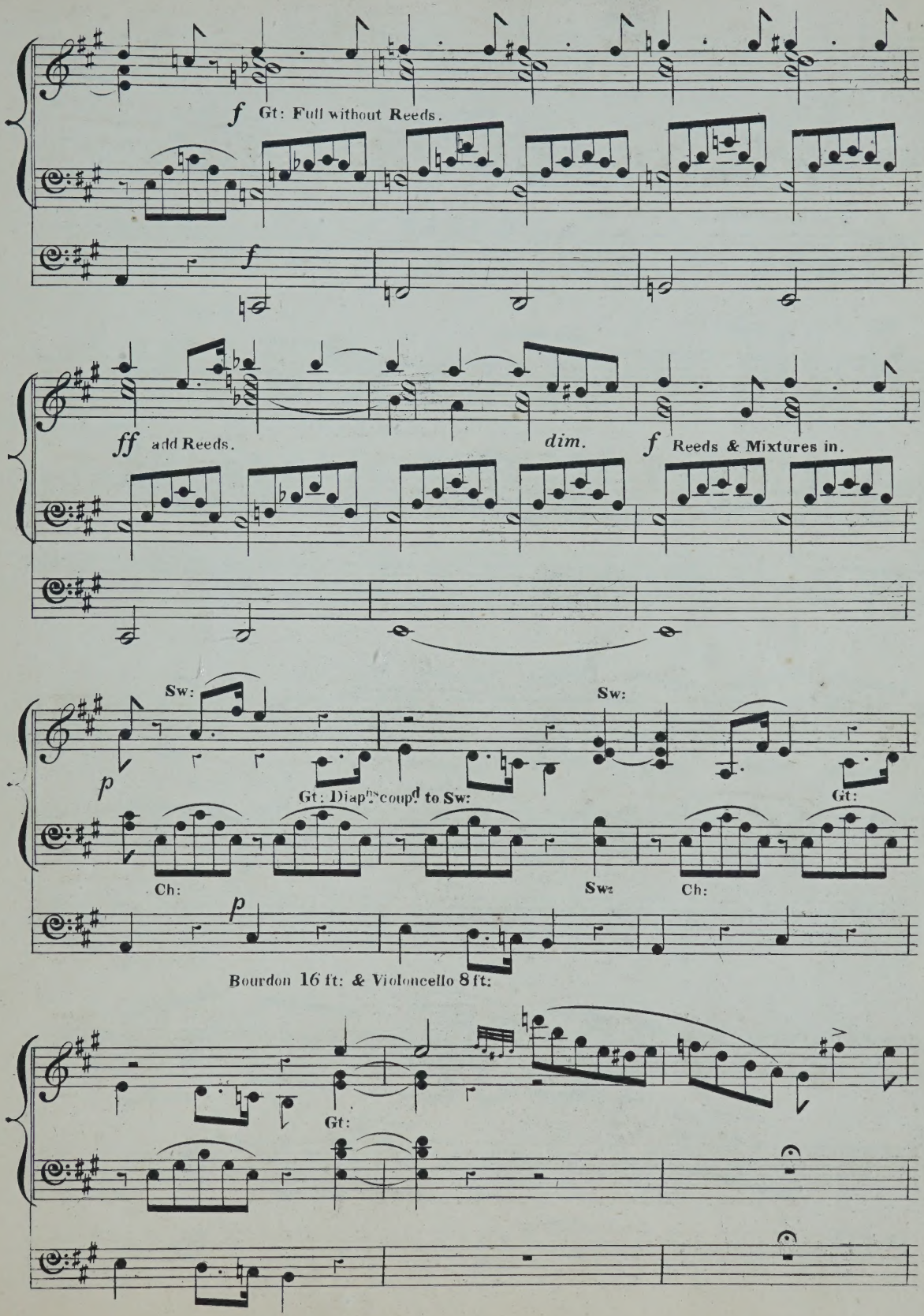

p Ch:
ff Gt:
*Gt: Diapns coupd to Sw: with Reeds.
ff
Bourdon 16 ft. coupd to Gt:
sf
sf
p
p
Sw:
p
Ch: Duciana.

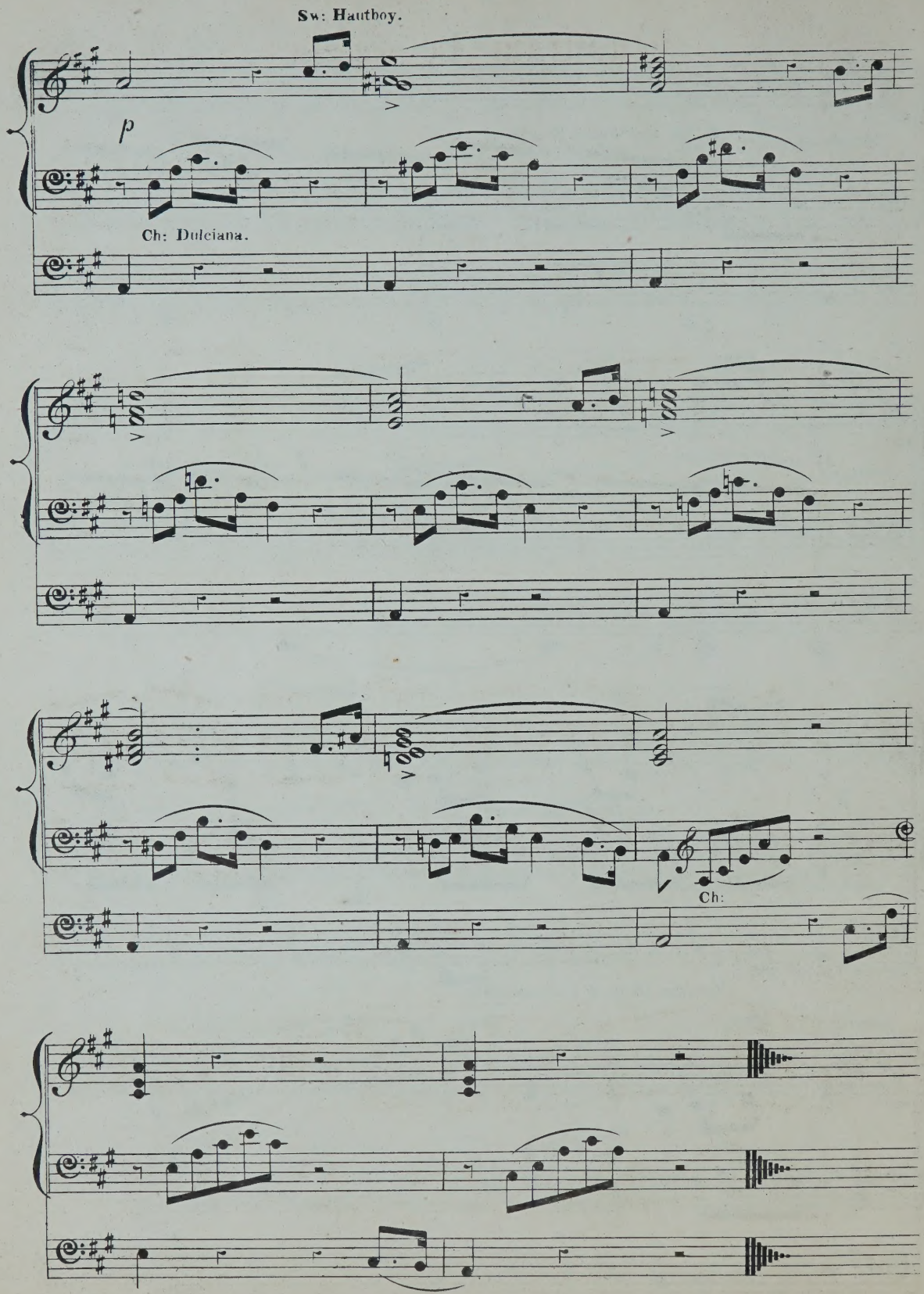

Gt:
f
sf
sf
sf
sf
sf
sf
sf
sf


sf
p
3
a piacere.
Gt: Diap.n 8 ft: coup.d to Sw:


cres.
f
Gt: Full without Reeds.
ff
add Reeds.
ff
Sw:
p
Ch:
p
Bourdon 16 ft: uncomp.d


Gt: Full without Reeds
f
f
ff
add Reeds.
dim.
f
Reeds & Mixtures in.
Sw:
p
Ch:
p
Bourdon 16 ft. uncoup.d

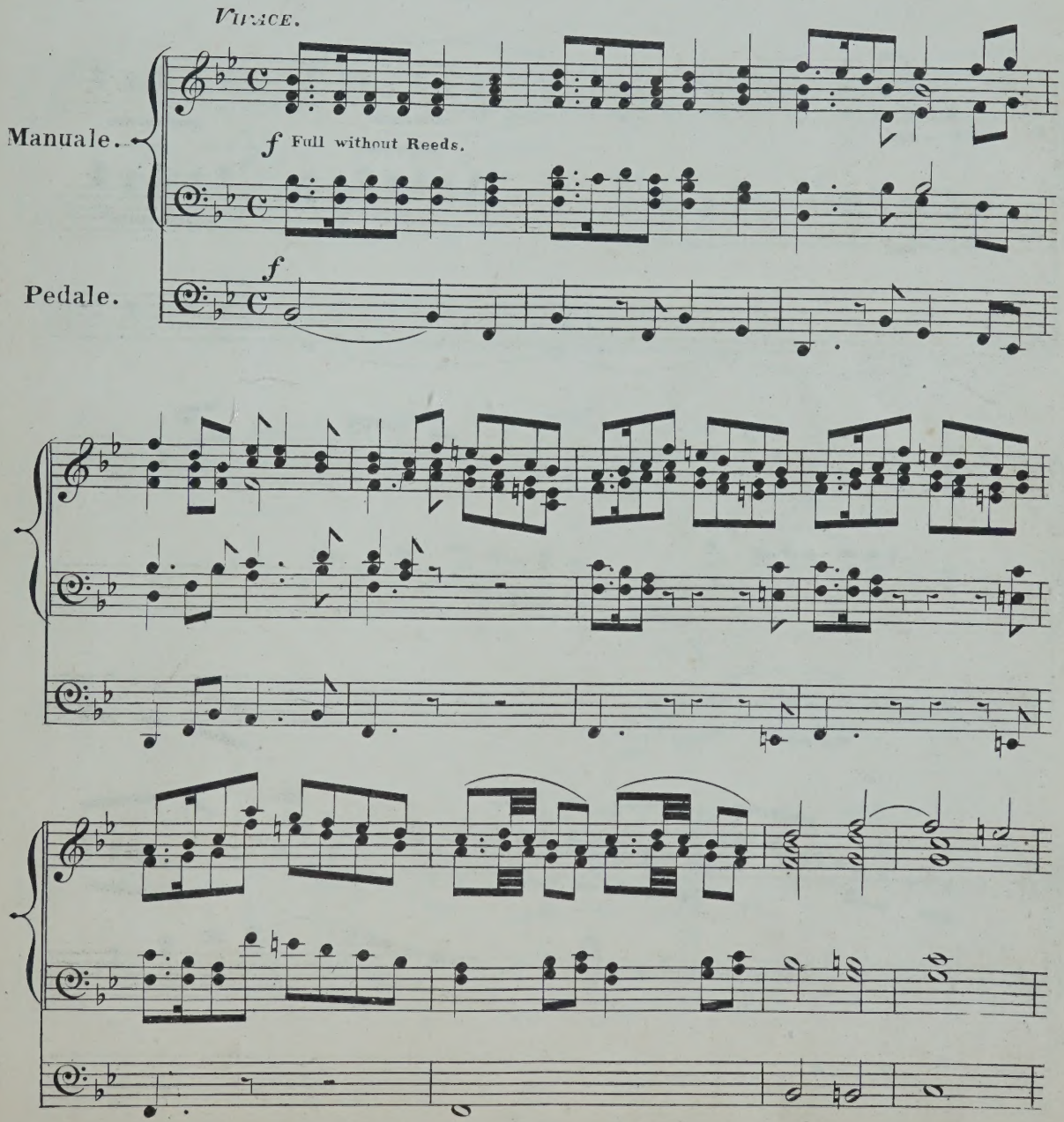

f Gt: Full without Reeds.
f
ff add Reeds.
dim.
f Reeds & Mixtures in.
Sw:
Sw:
p
Gt: Diapsn coupd to Sw:
Gt:
Ch:
Sw:
Ch:
p
Bourdon 16 ft: & Violoncello 8 ft:
Gt:

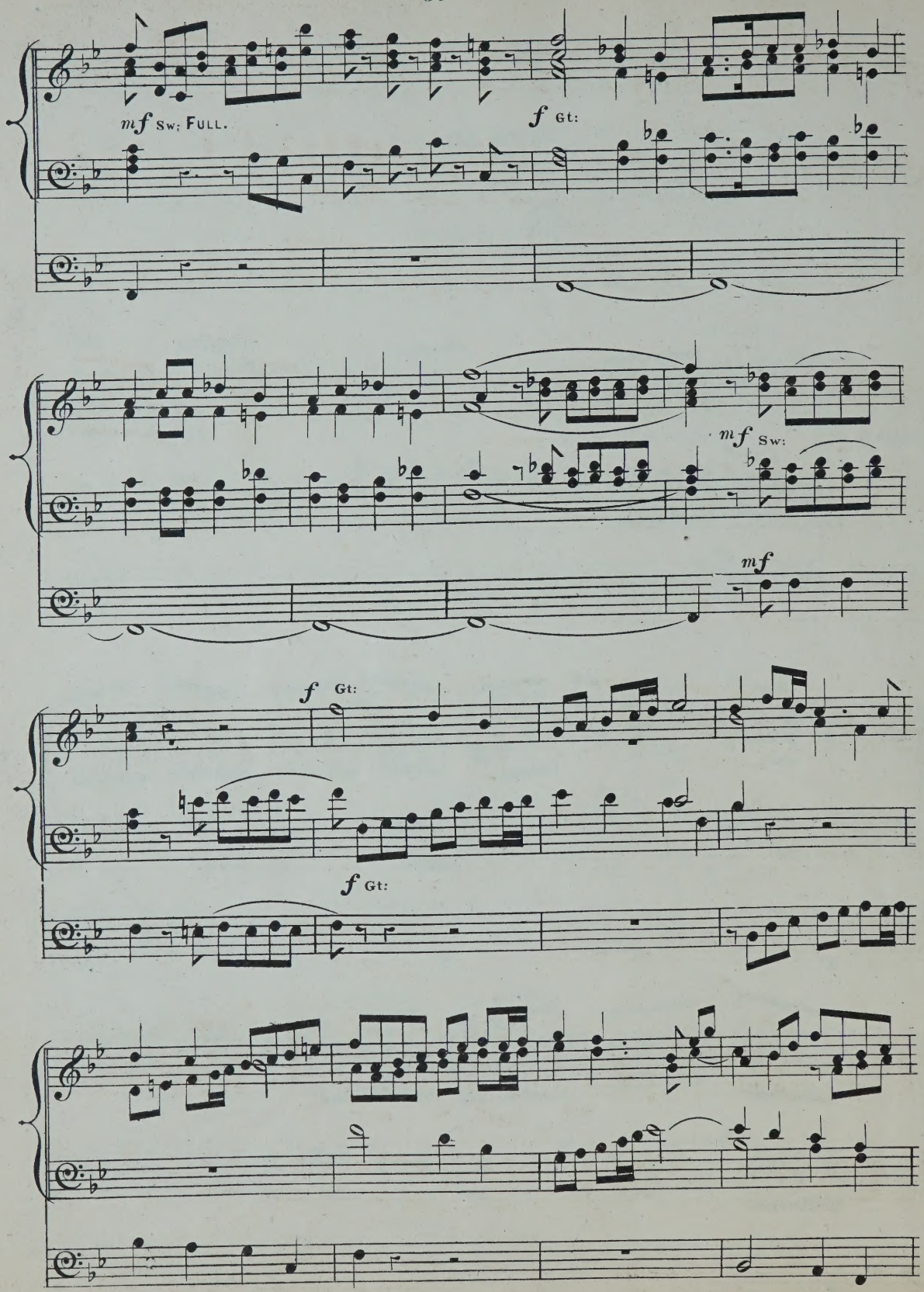

Sw: Hautboy.
p
Ch: Dulciana.
Ch:

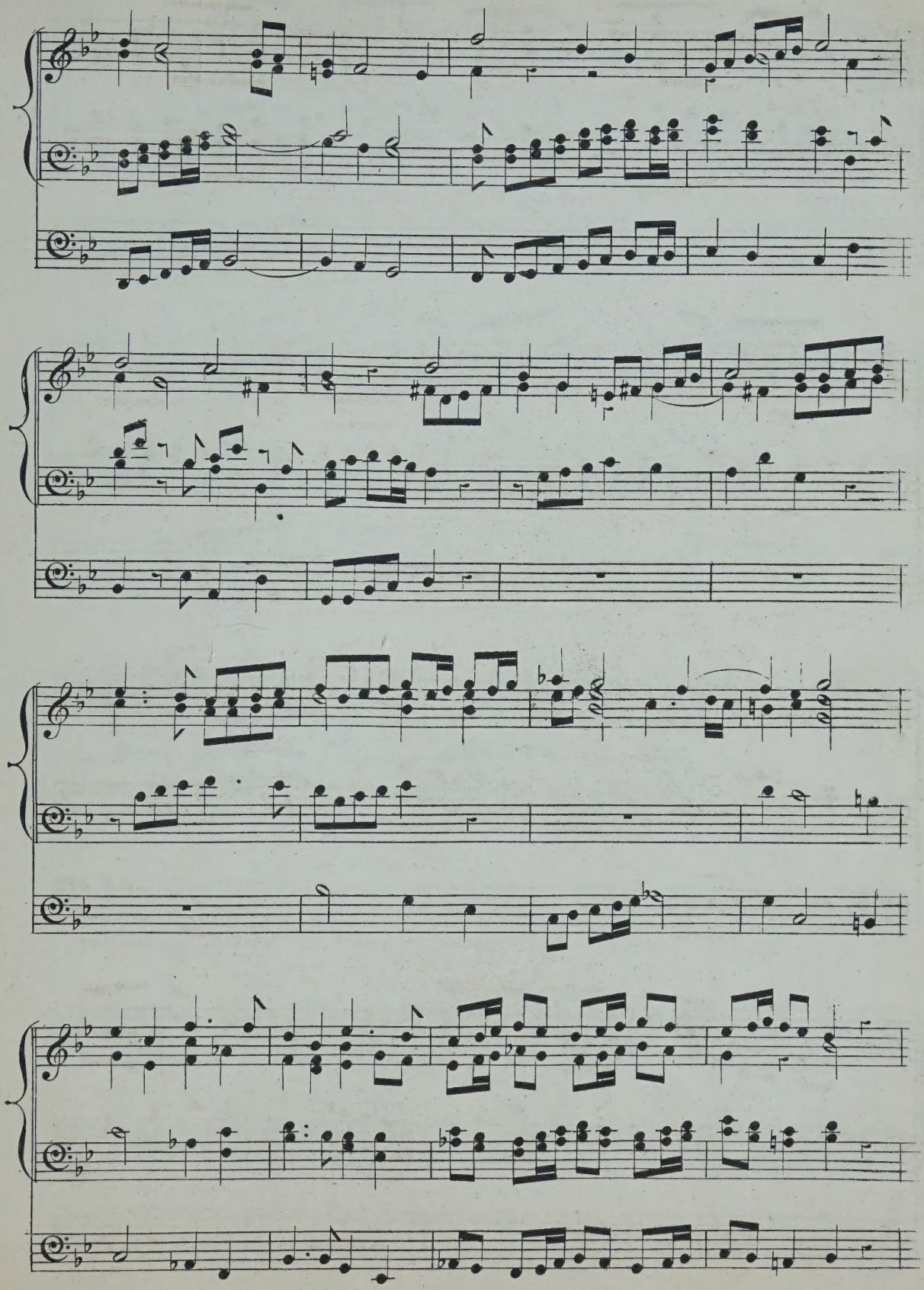
Quoniam tu solus.

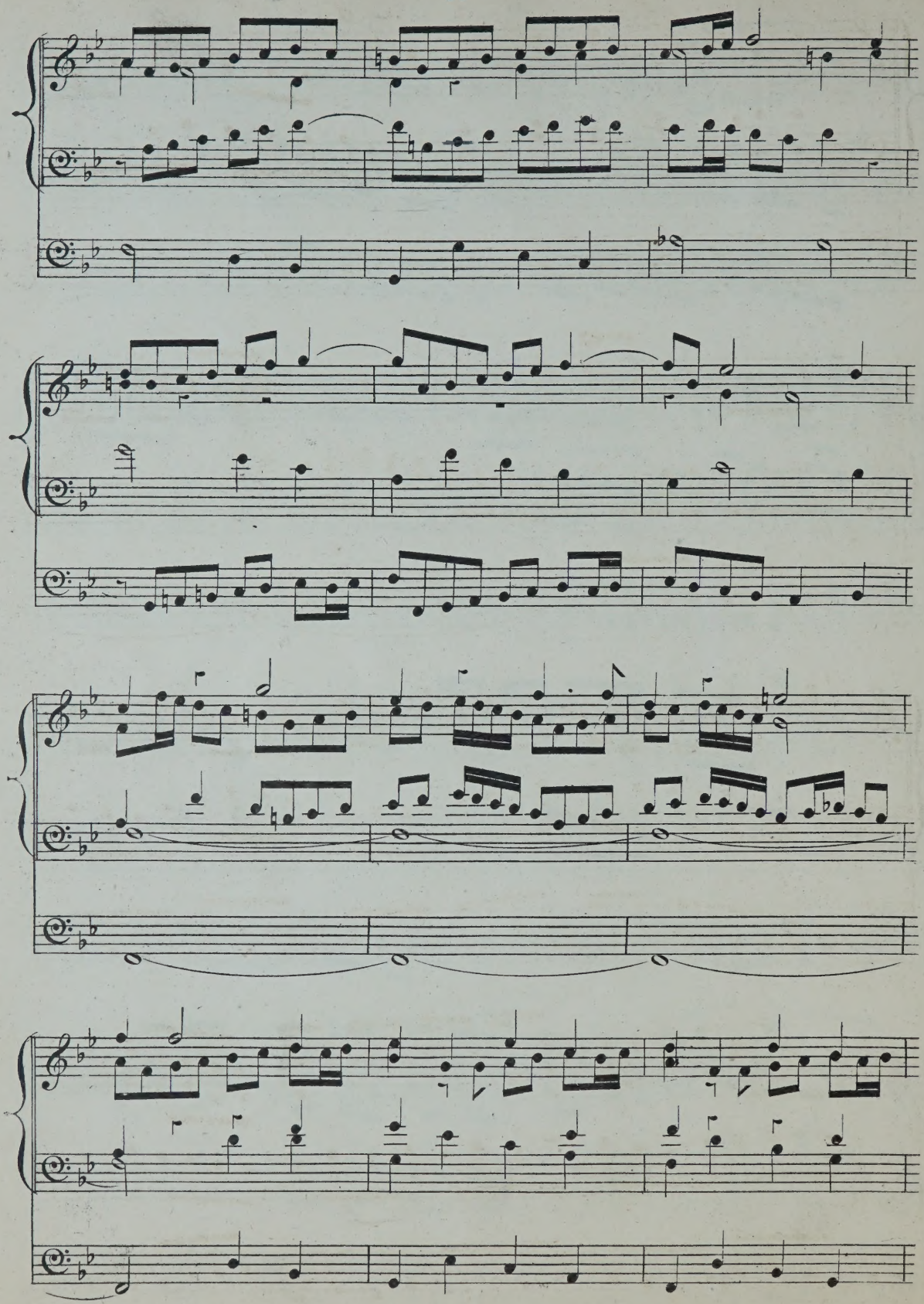
(1ST MASS.)

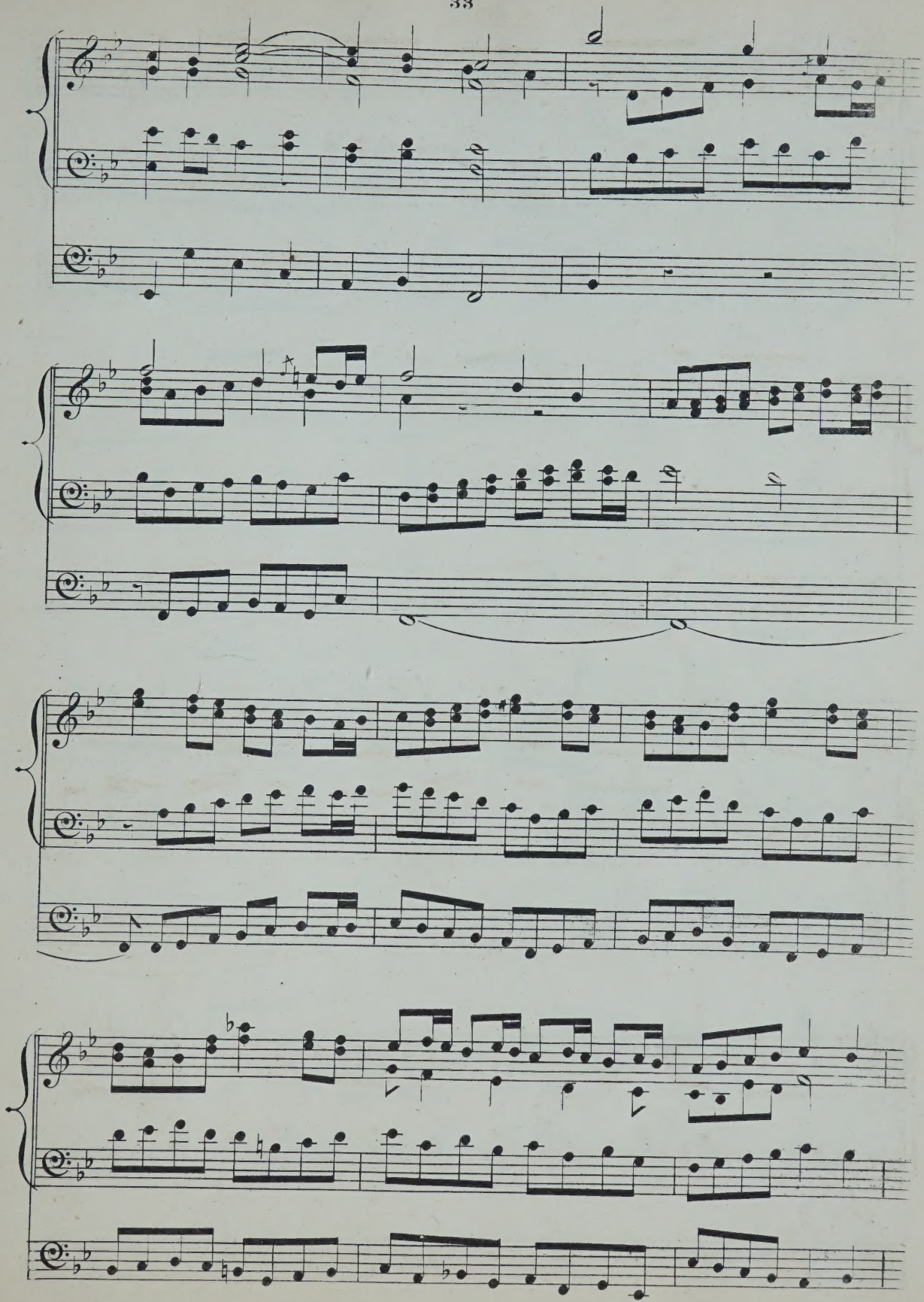
Haydn.

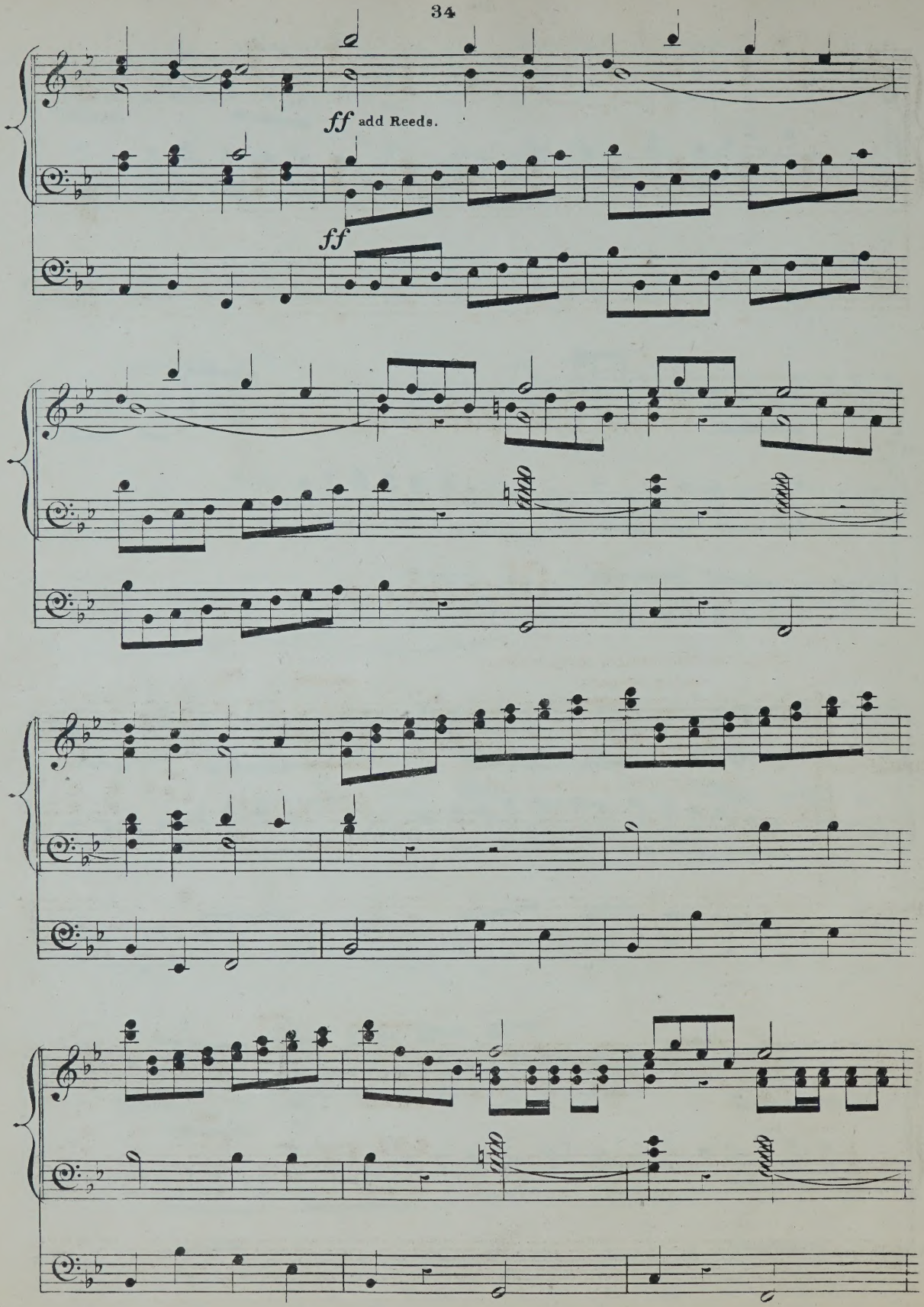


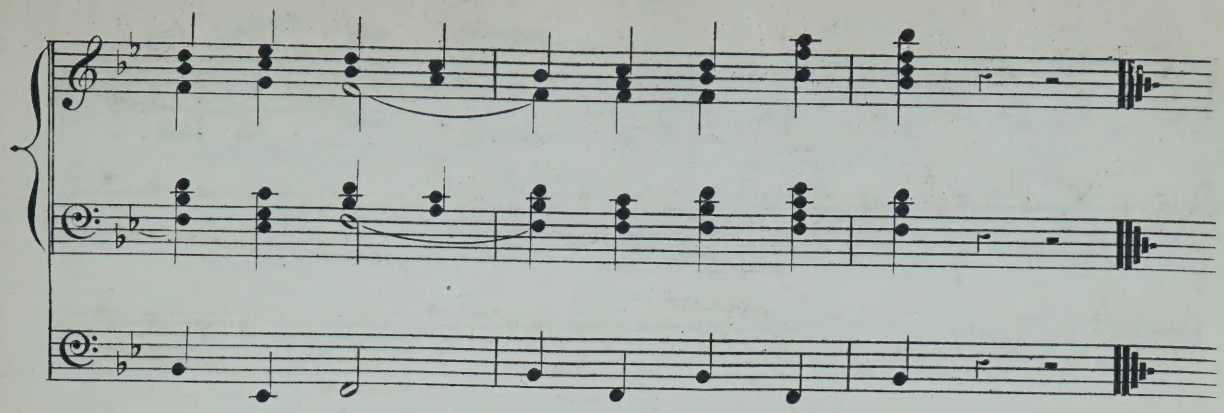

mf Sw: Full.
f Gt:
mf Sw:
mf
f Gt:
f Gt:







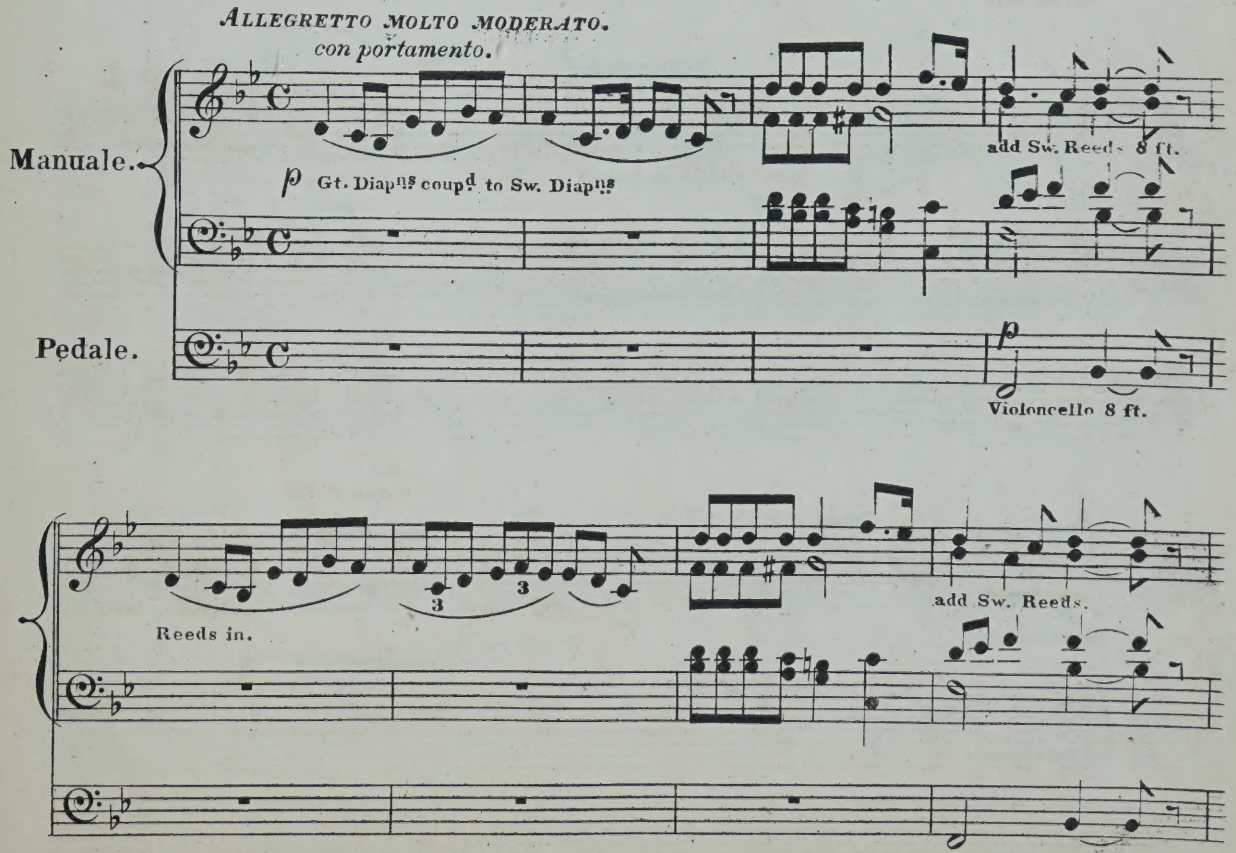

ff add Reeds.
ff

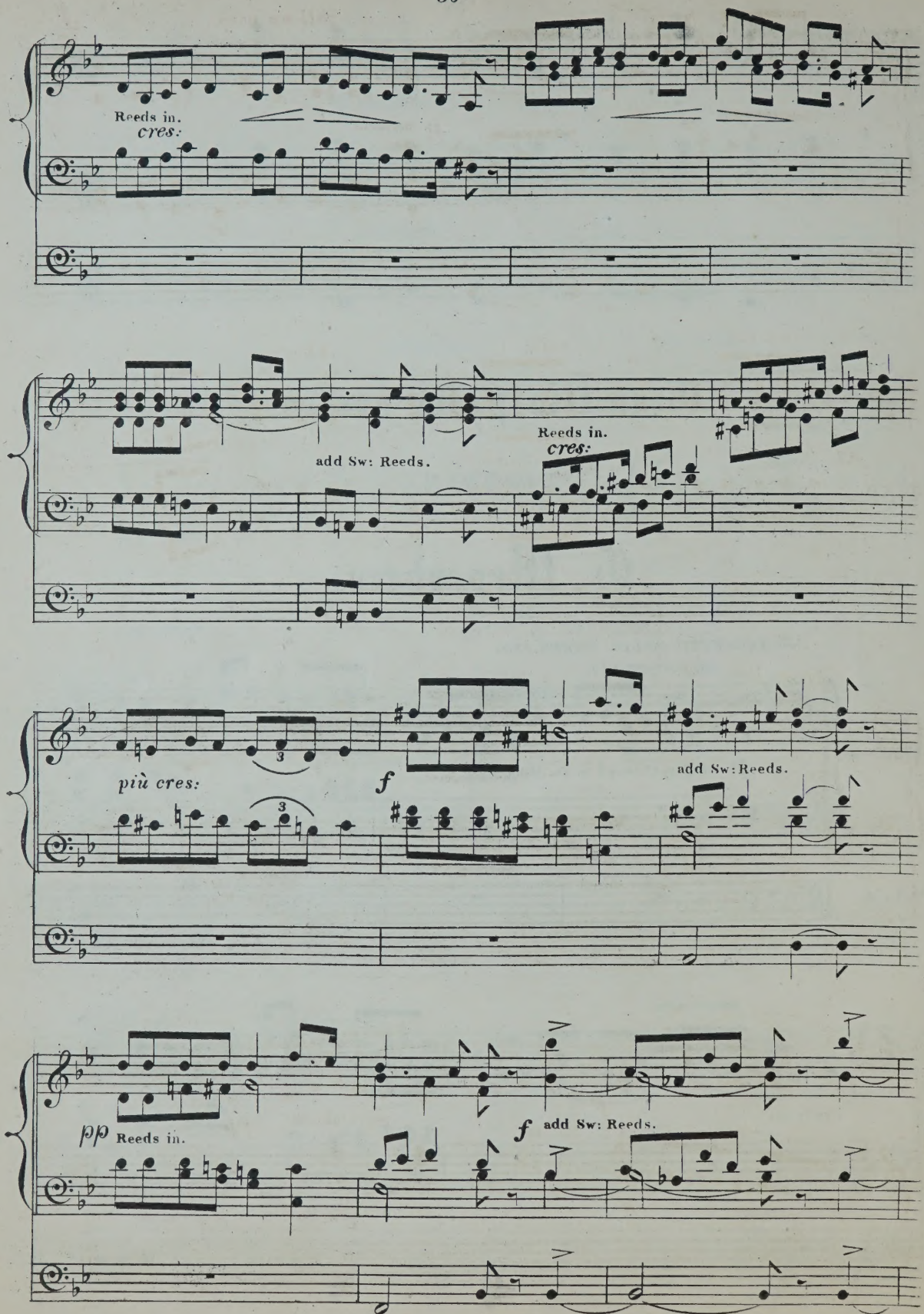


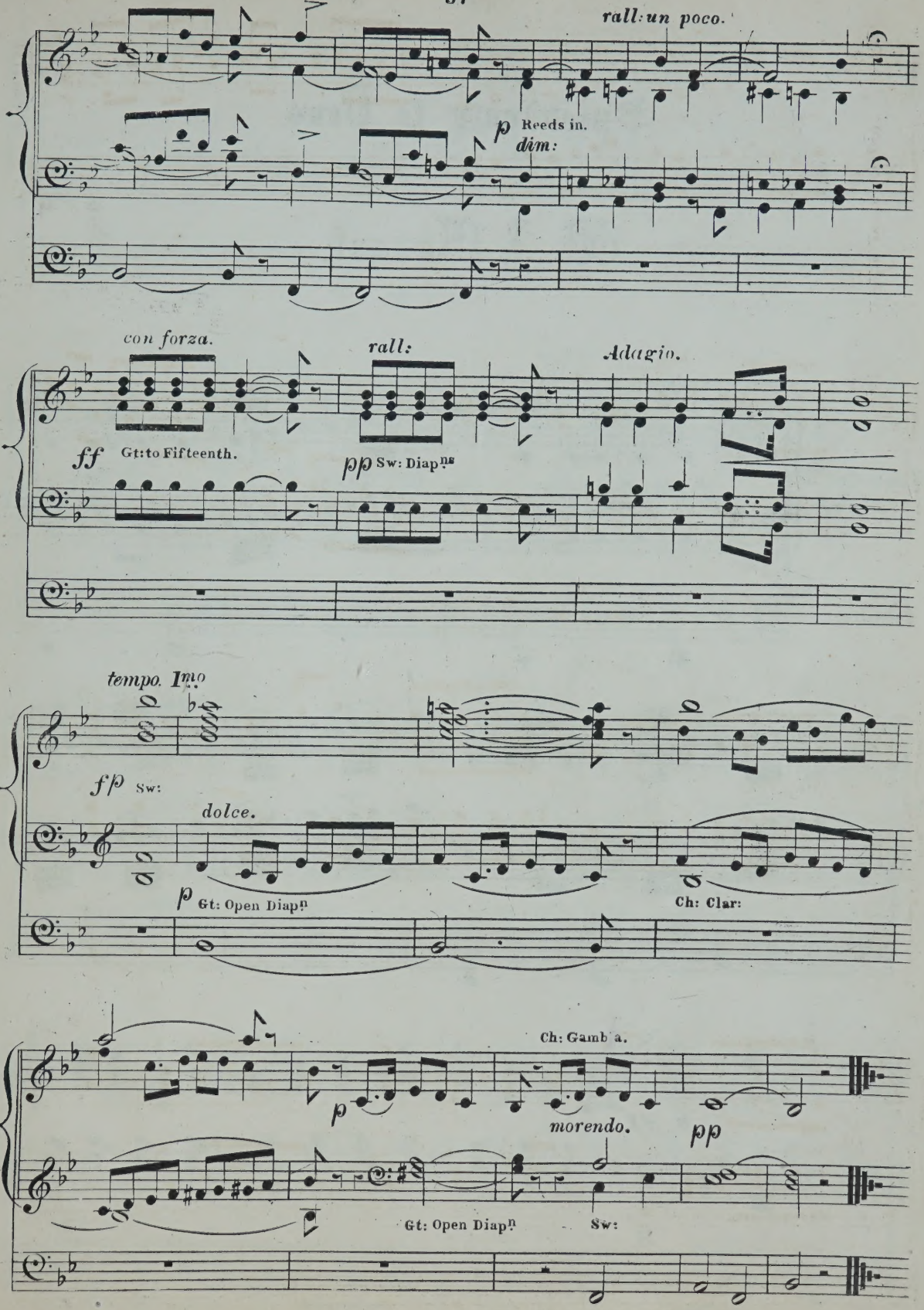
Gran Dio, padre nostro,

(DINORAH.)

G. Meyerbeer.



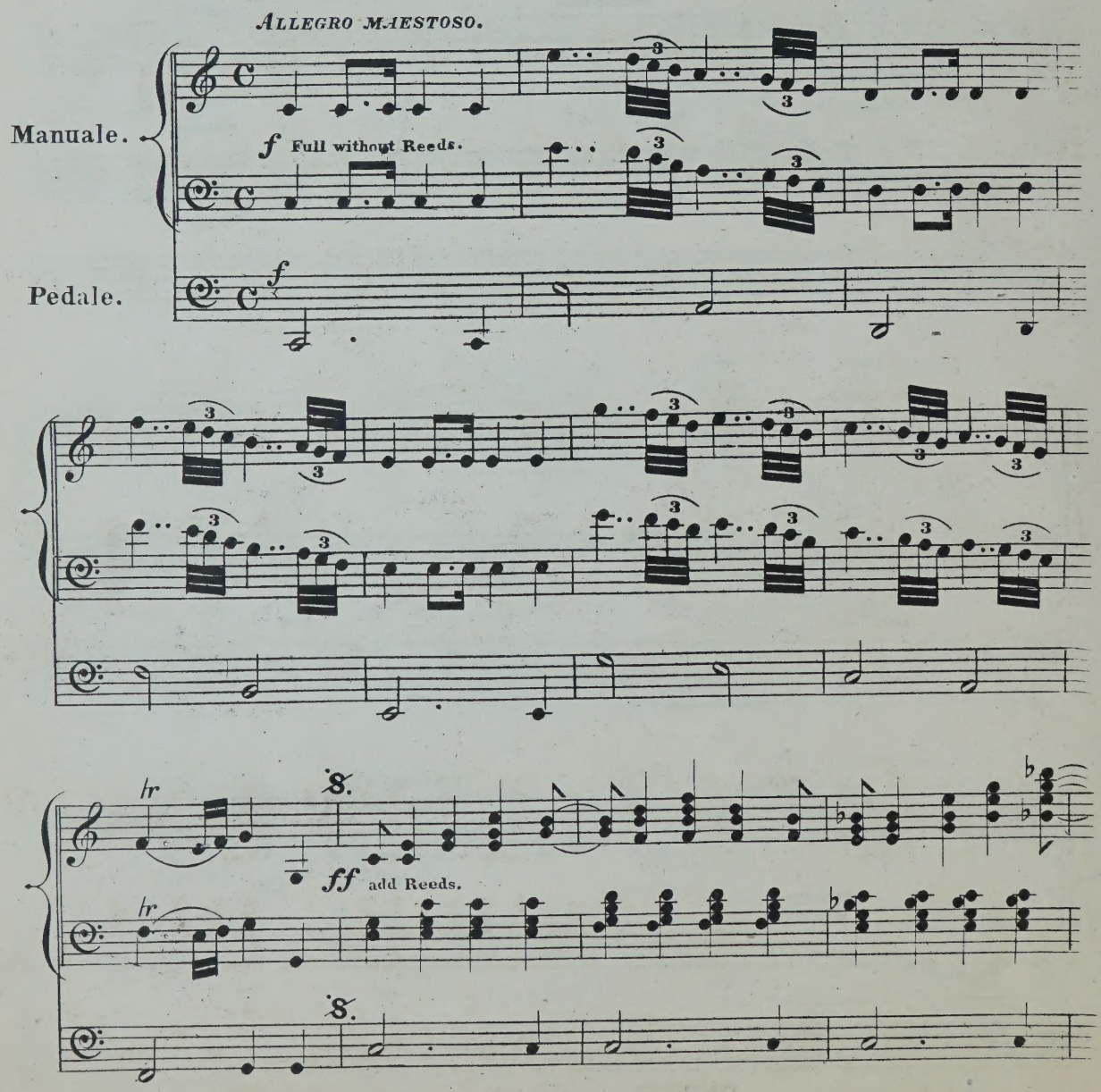

Reeds in.
cres:
add Sw: Reeds.
Reeds in.
cres:
più cres:
3
3
f
add Sw: Reeds.
pp
Reeds in.
f
add Sw: Reeds.

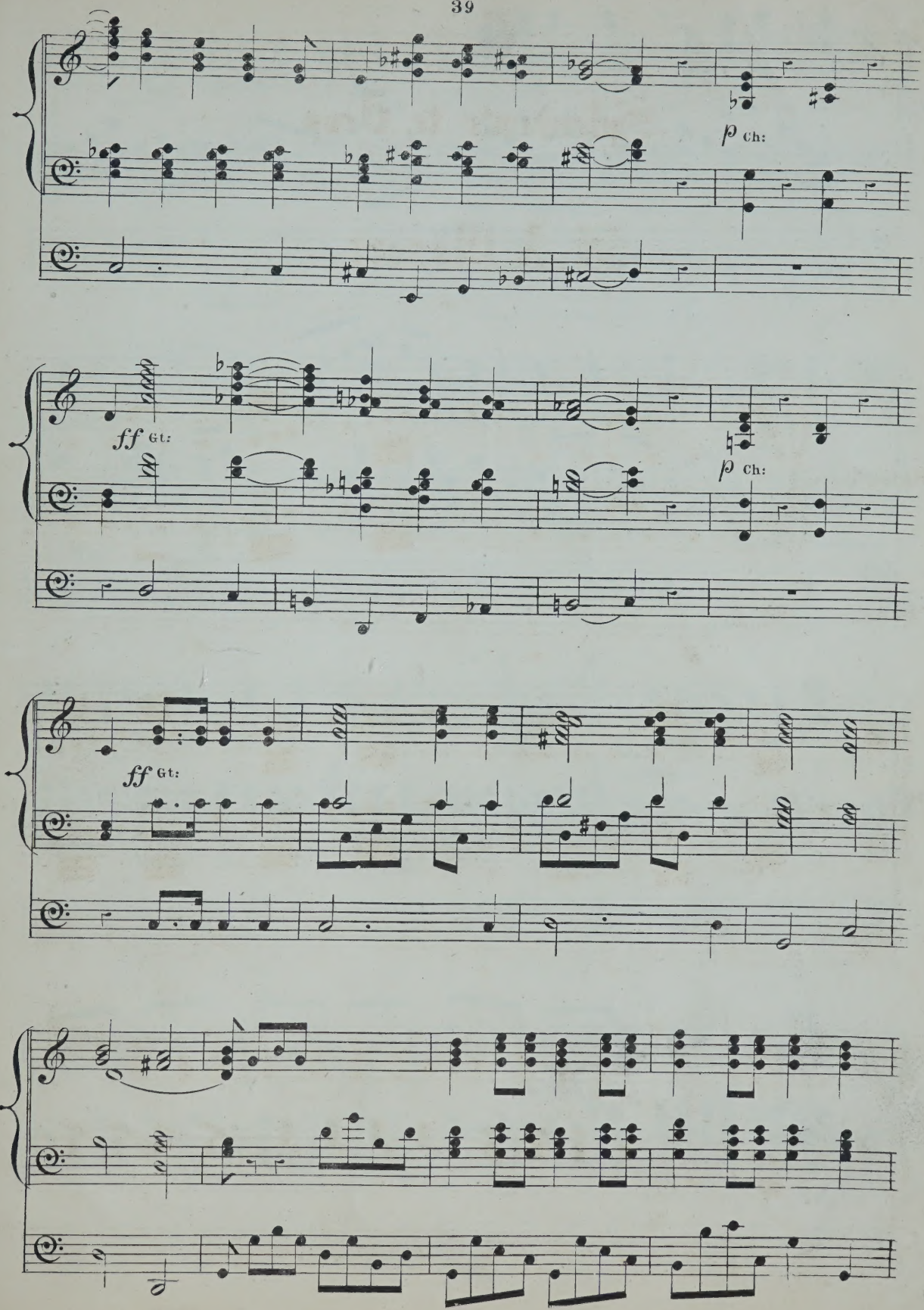

rall: un poco.
p Reeds in.
dim:
con forza.
rall:
Adagio.
ff Gt: to Fifteenth.
pp Sw: Diapns
tempo. Imo
fp Sw:
dolce.
p Gt: Open Diapn
Ch: Clar:
Ch: Gamb a.
p
morendo.
pp
Gt: Open Diapn
Sw:

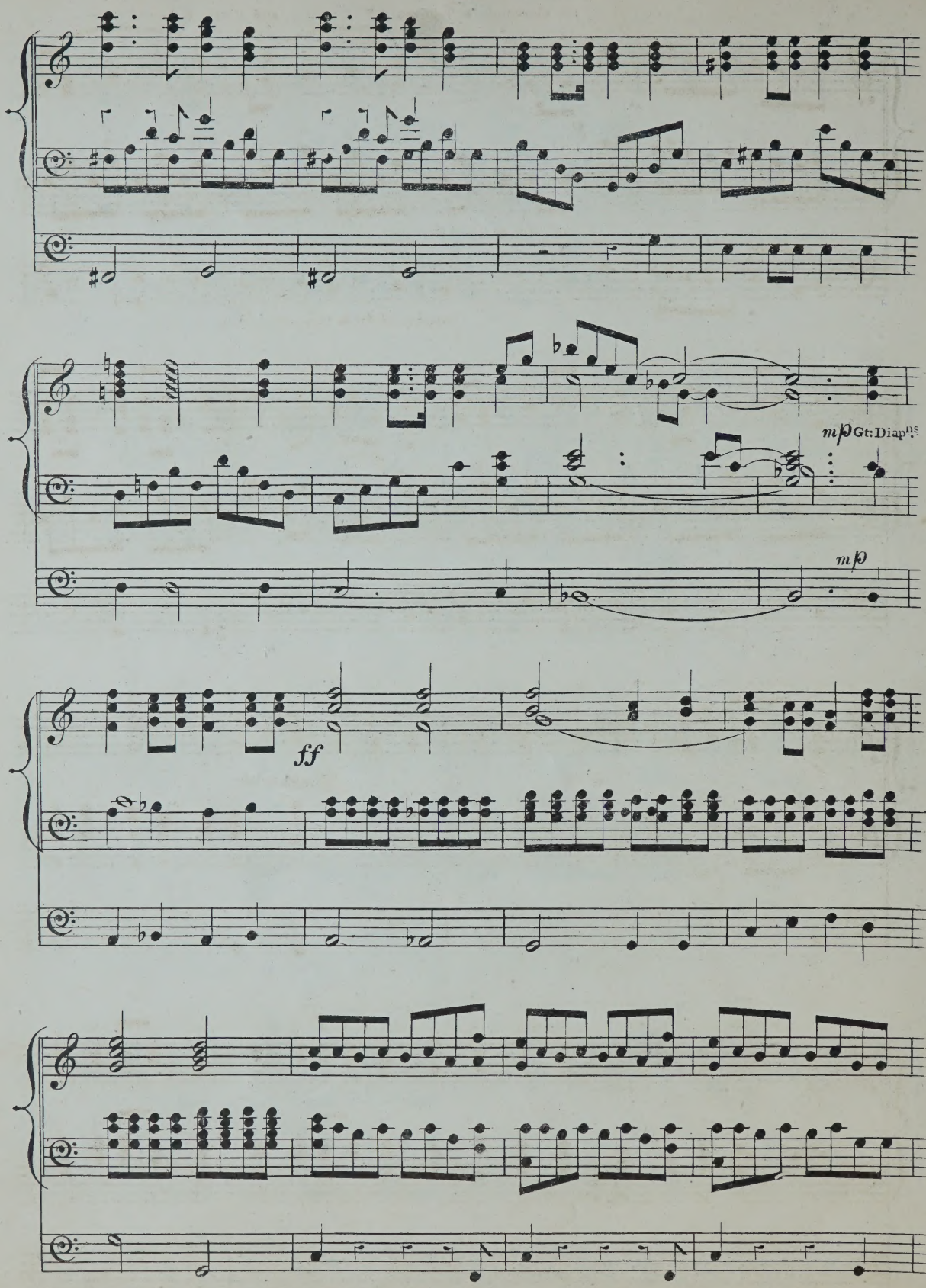
"Splendente te Deus."

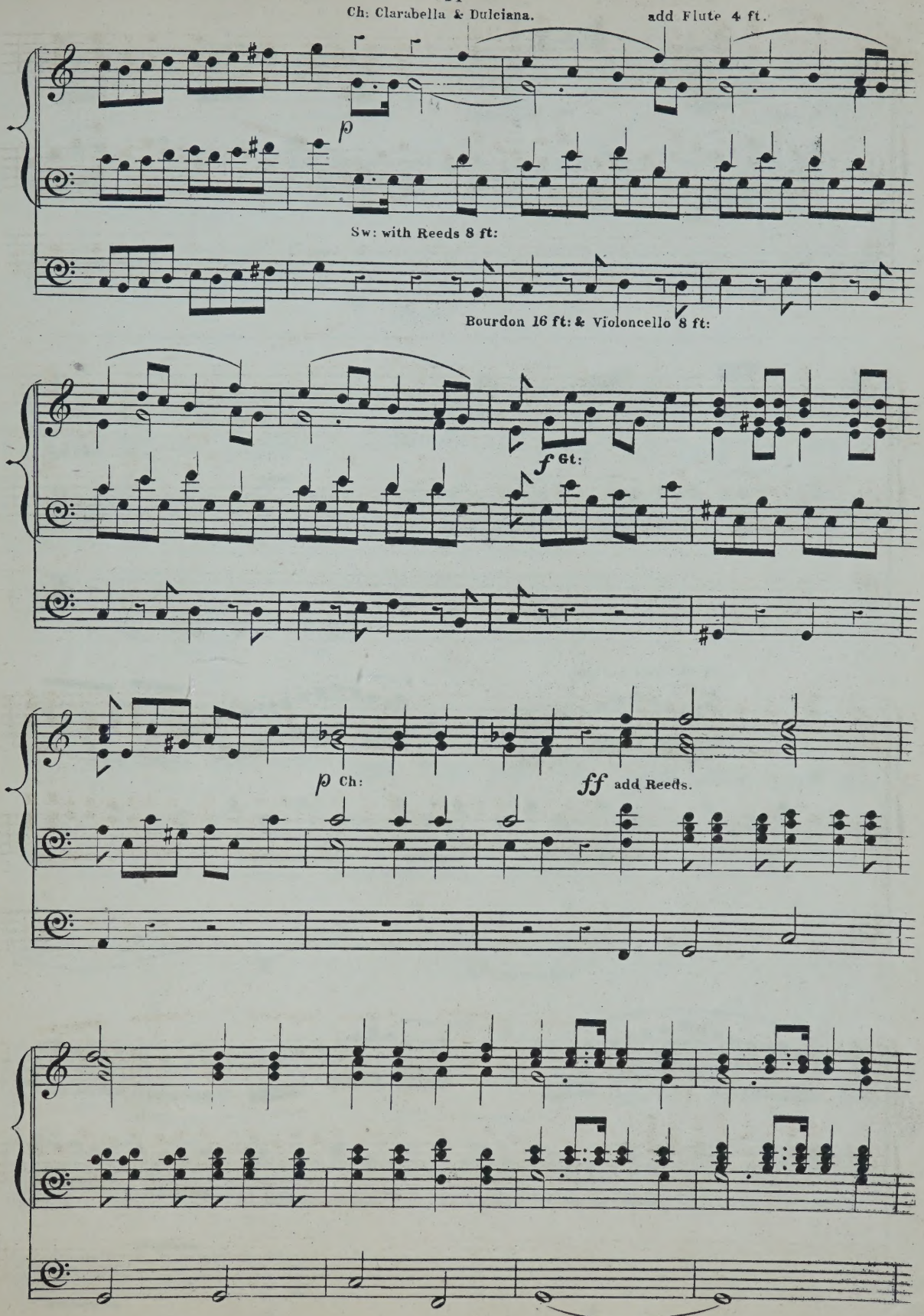
W. A. Mozart.

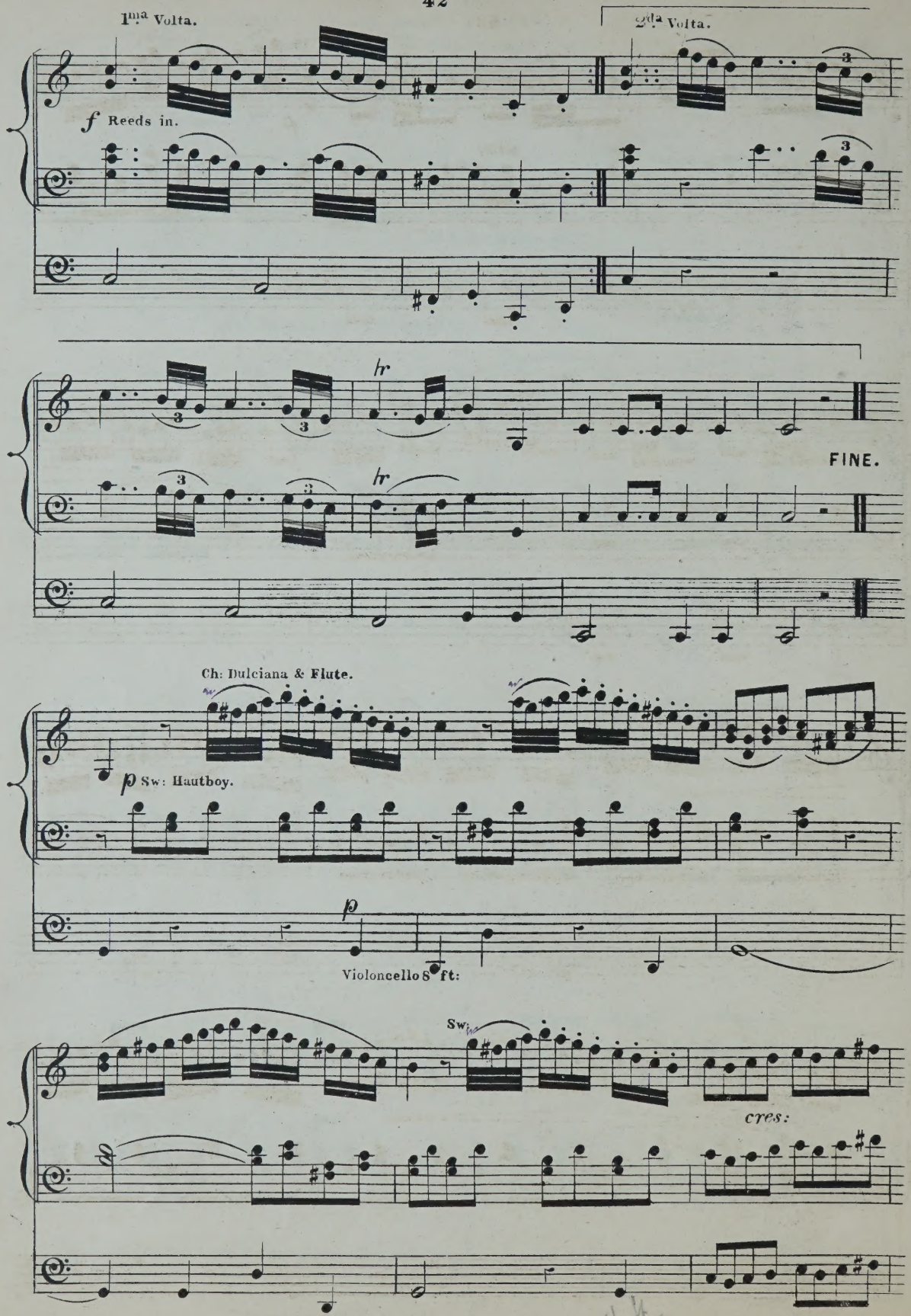
First Motett.

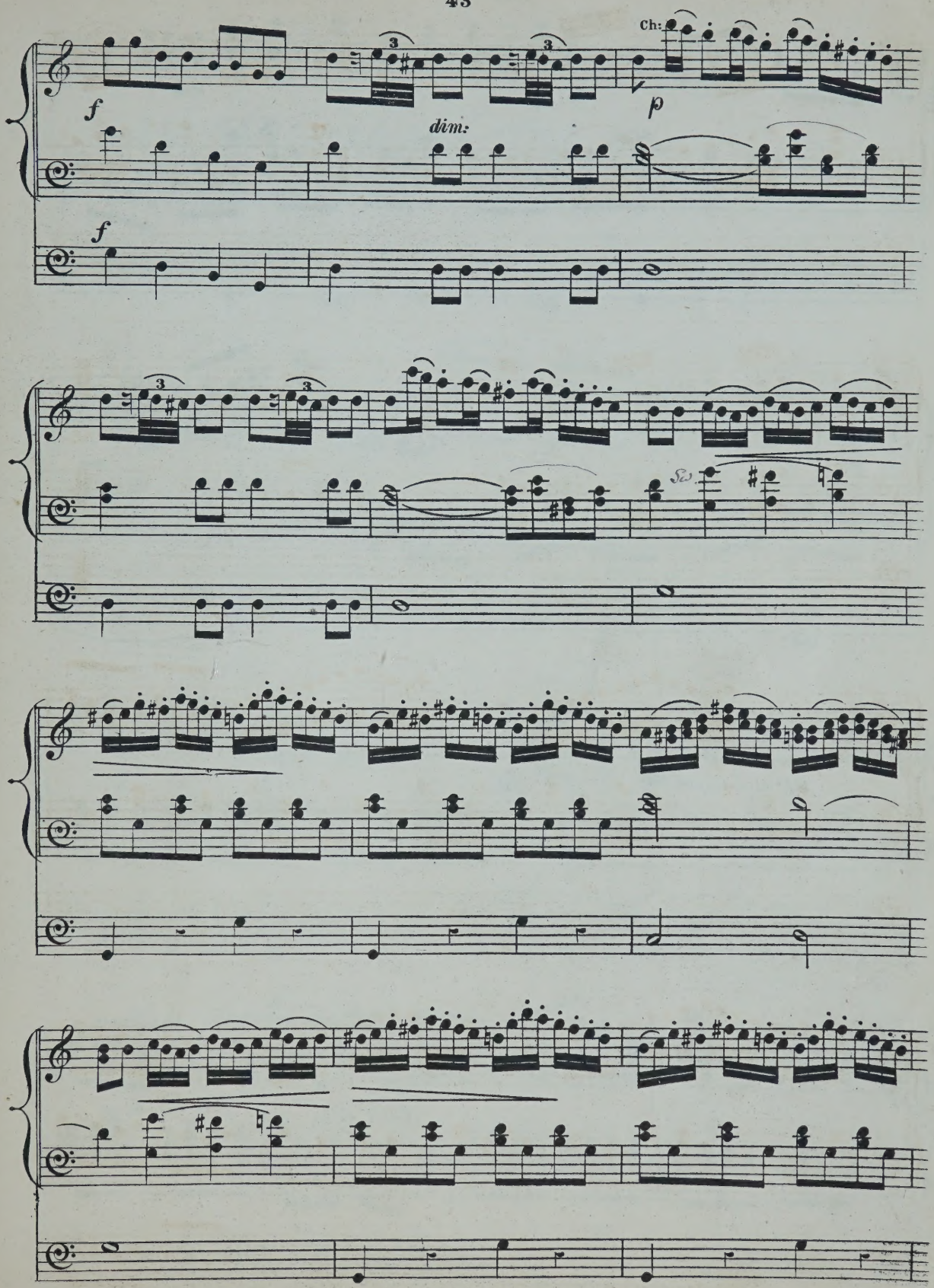


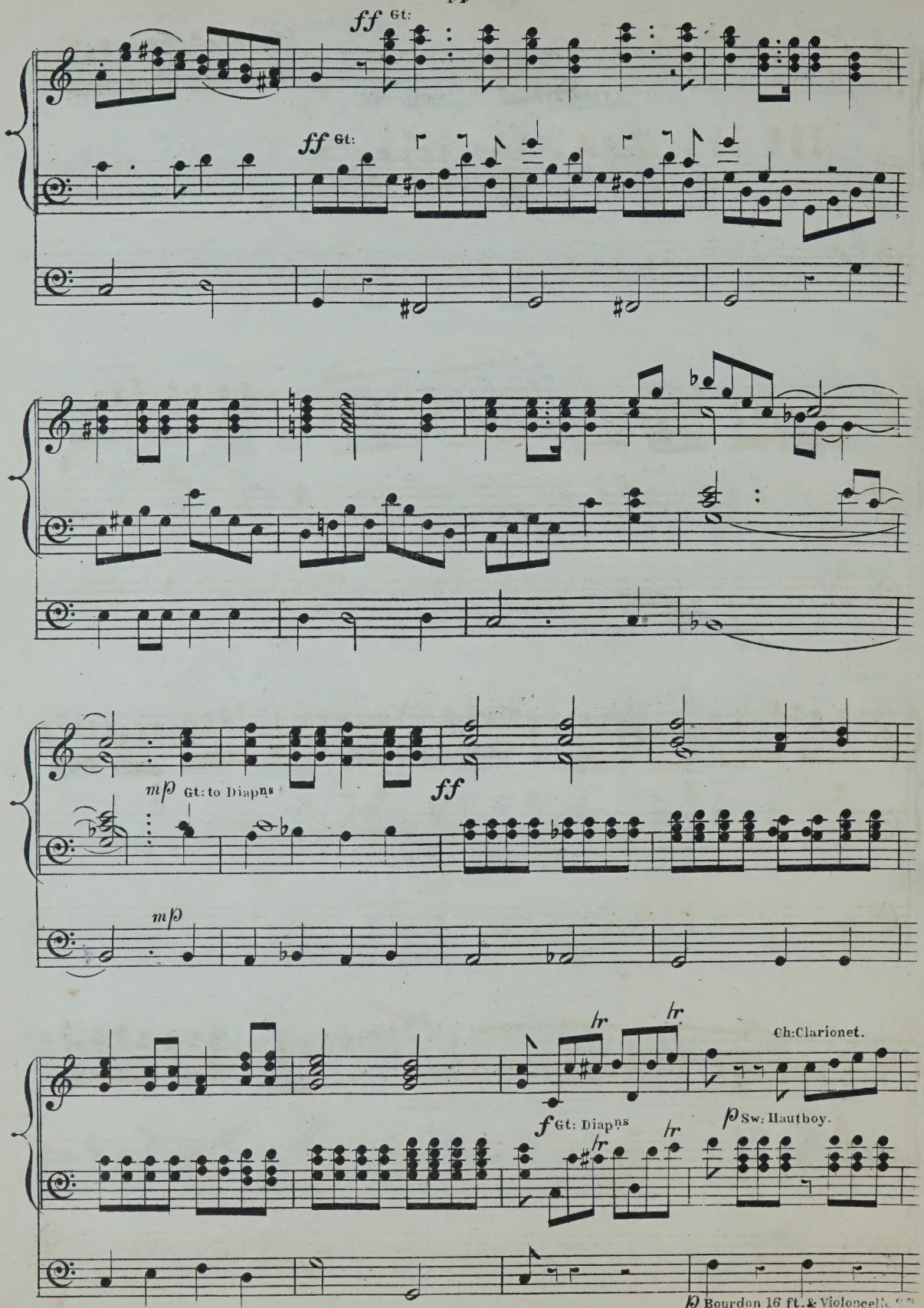

p Ch:
ff Gt:
p Ch:
ff Gt:

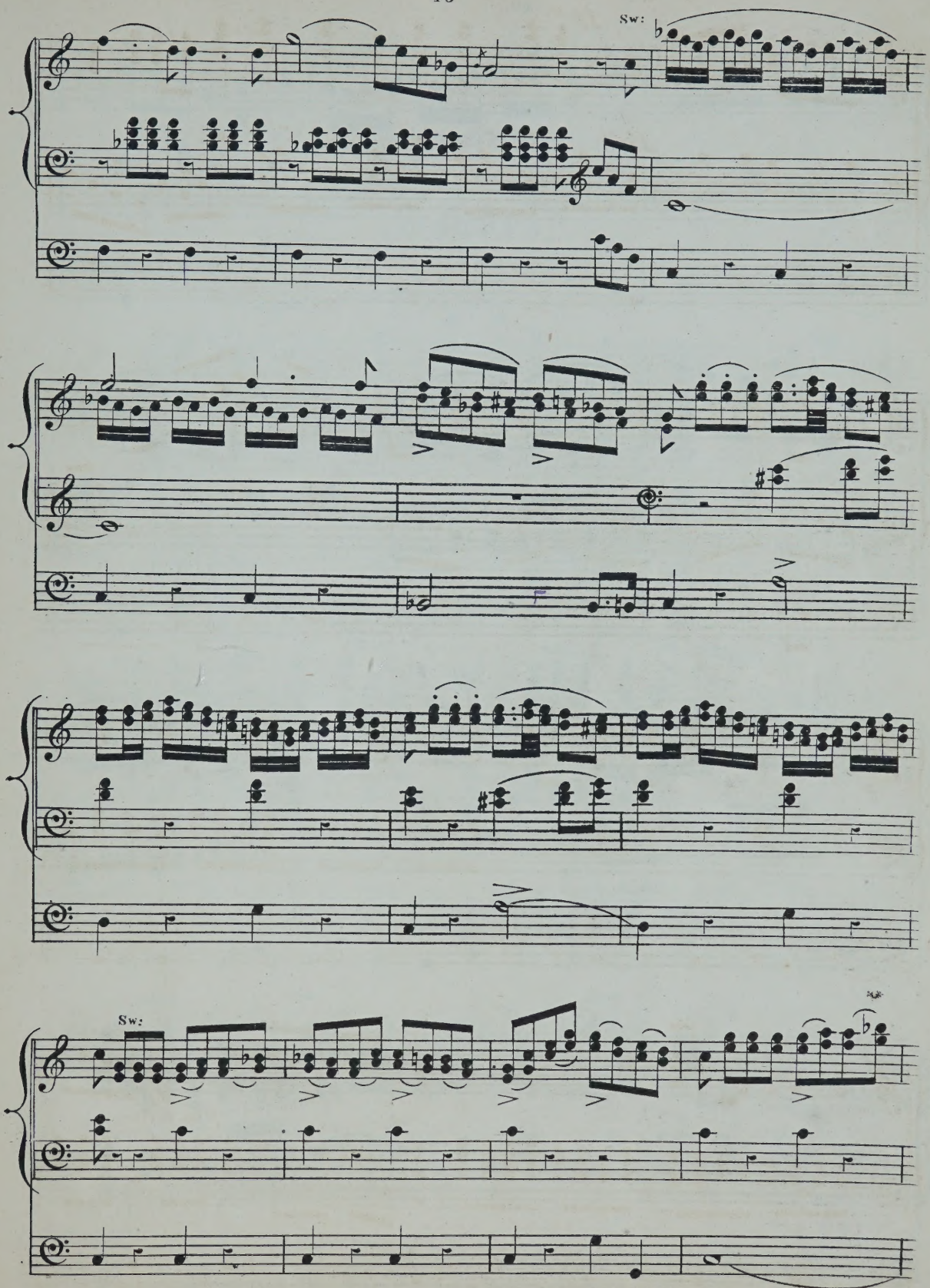

mp Gt: Diap^{ns}
mp
ff

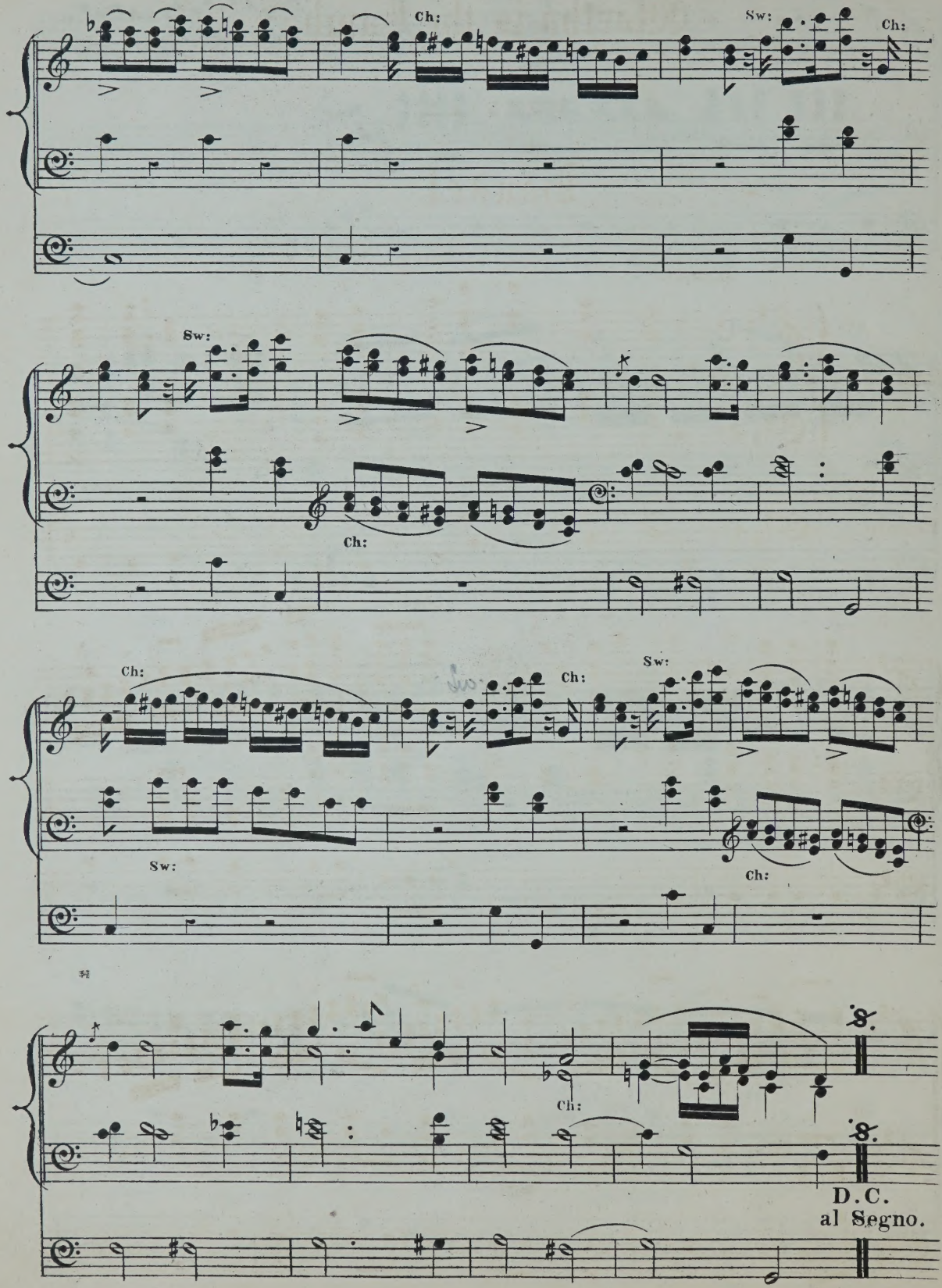

Ch: Clarabella & Dulciana.
add Flute 4 ft.
p
Sw: with Reeds 8 ft:
Bourdon 16 ft: & Violoncello 8 ft:
f Gt:
p Ch:
ff add Reeds.


1ma Volta.
2da Volta.
f Reeds in.
hr
FINE.
Ch: Dulciana & Flute.
p Sw: Hautboy.
p
Violoncello 8 ft:
Sw:
cres:


Ch:
f
dim:
p
f
3
3
3
3
Sw.


ff Gt:
ff Gt:
mp Gt: to Diapns
ff
mp
hr
hr
Ch: Clarionet.
f Gt: Diapns
hr
hr
p Sw: Hautboy.
p Bourdon 16 ft. & Violoncello

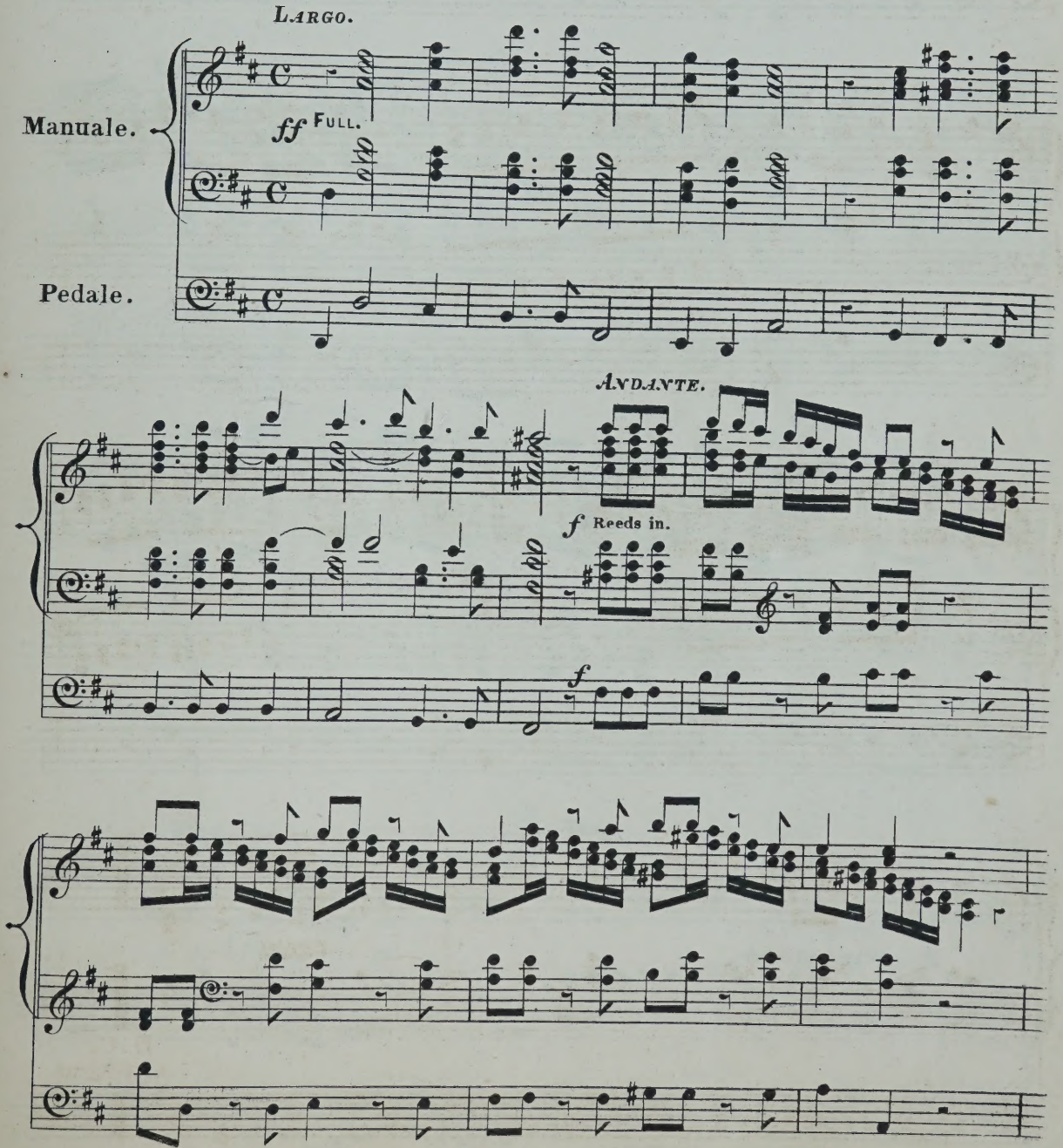

Sw:
Sw:

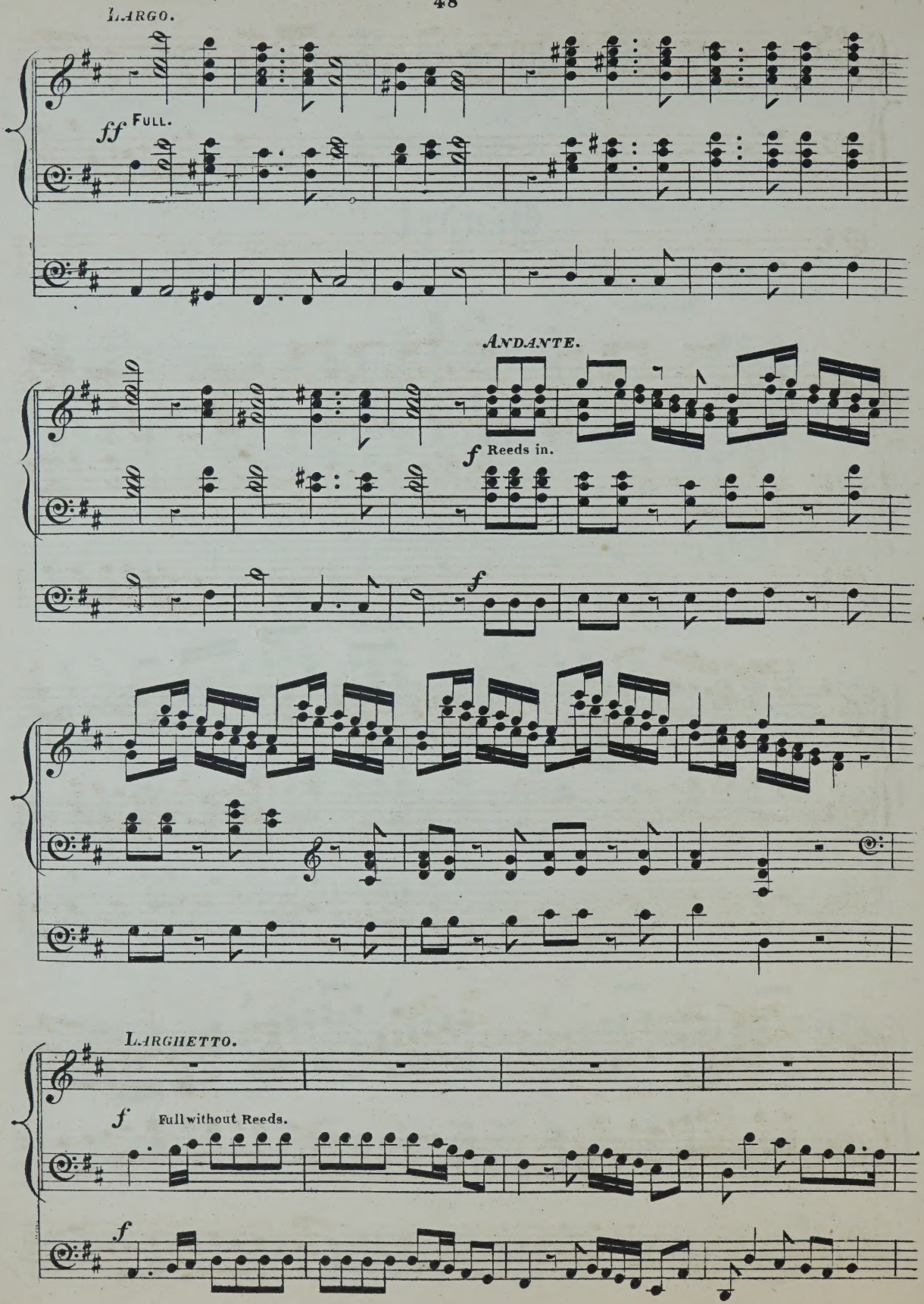

Ch:
Sw:
Ch:
Sw:
Ch:
Ch:
Sw:
Ch:
Sw:
Ch:
Ch:
D.C.
al Segno.

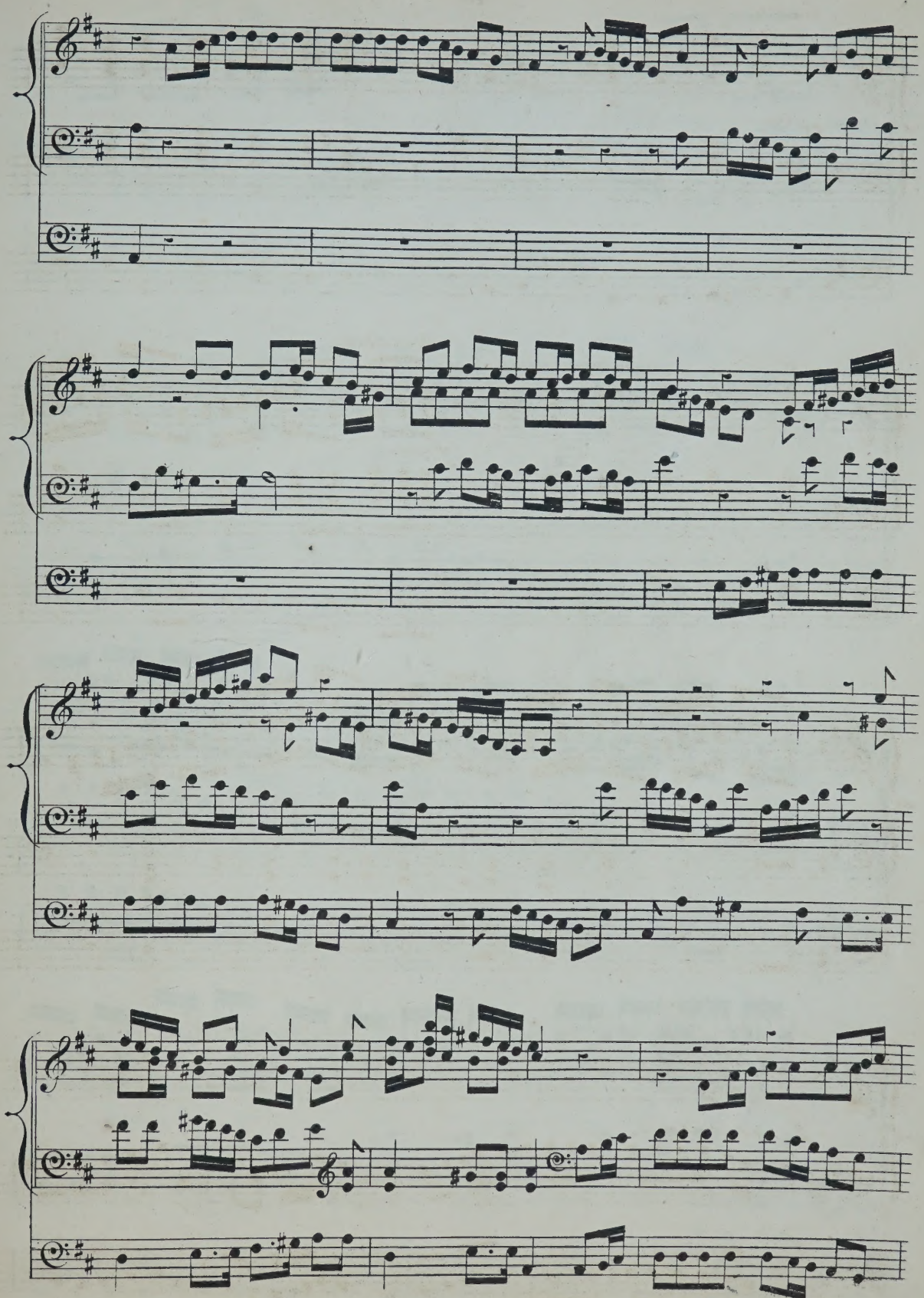
Worthy is the Lamb.

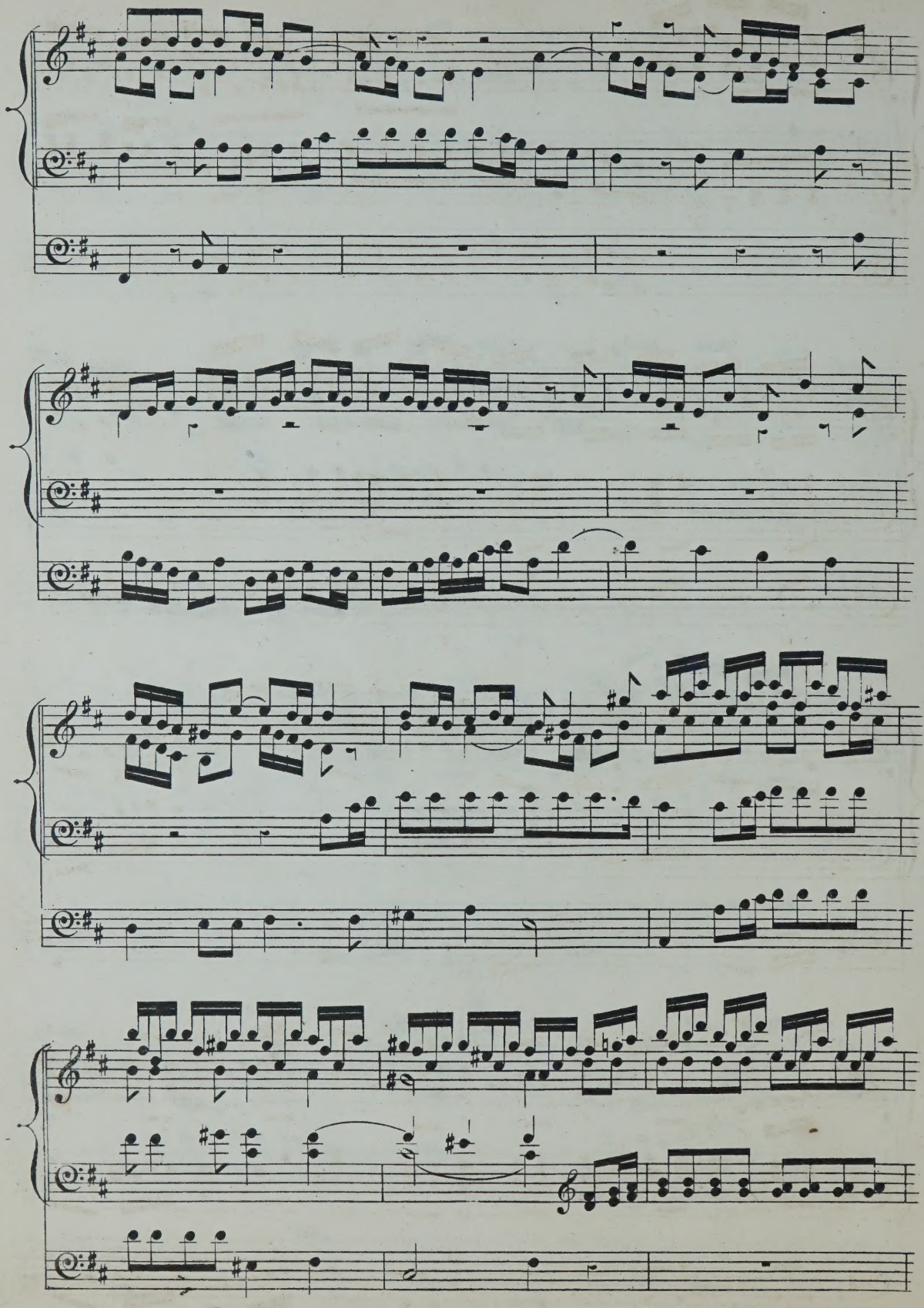
(MESSIAH.)

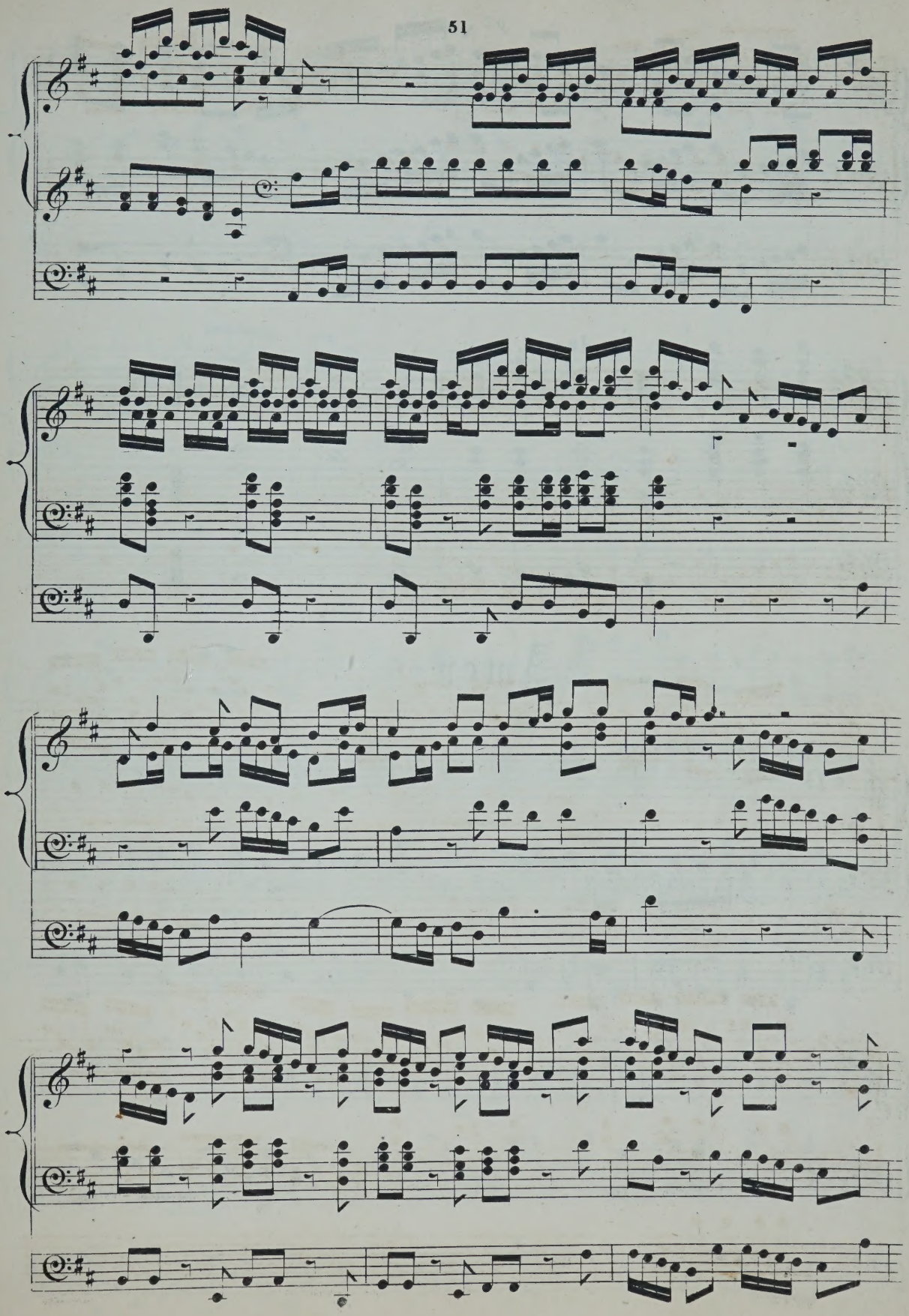
Handel.

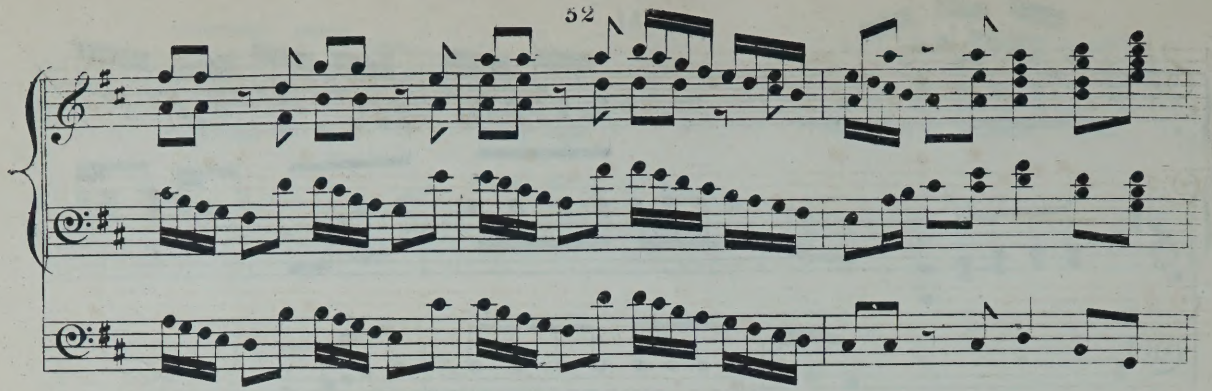



LARGO.
ff FULL.
ANDANTE.
f Reeds in.
f
LARGHETTO.
f Full without Reeds.
f

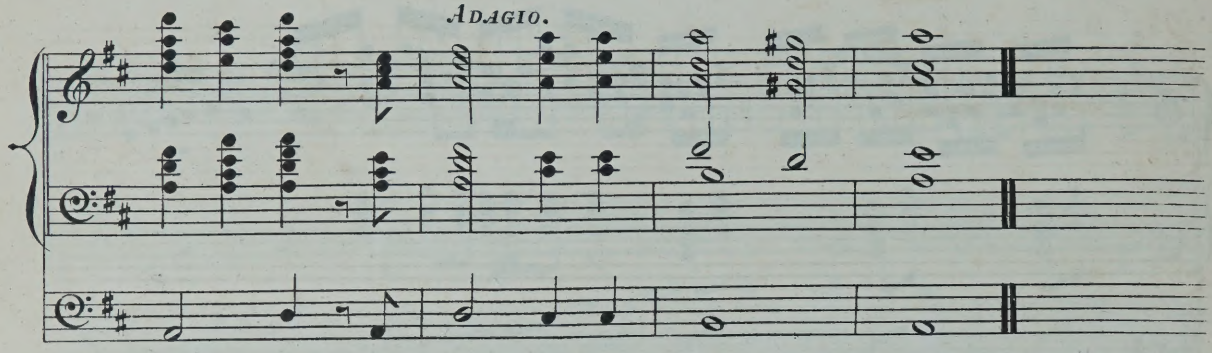






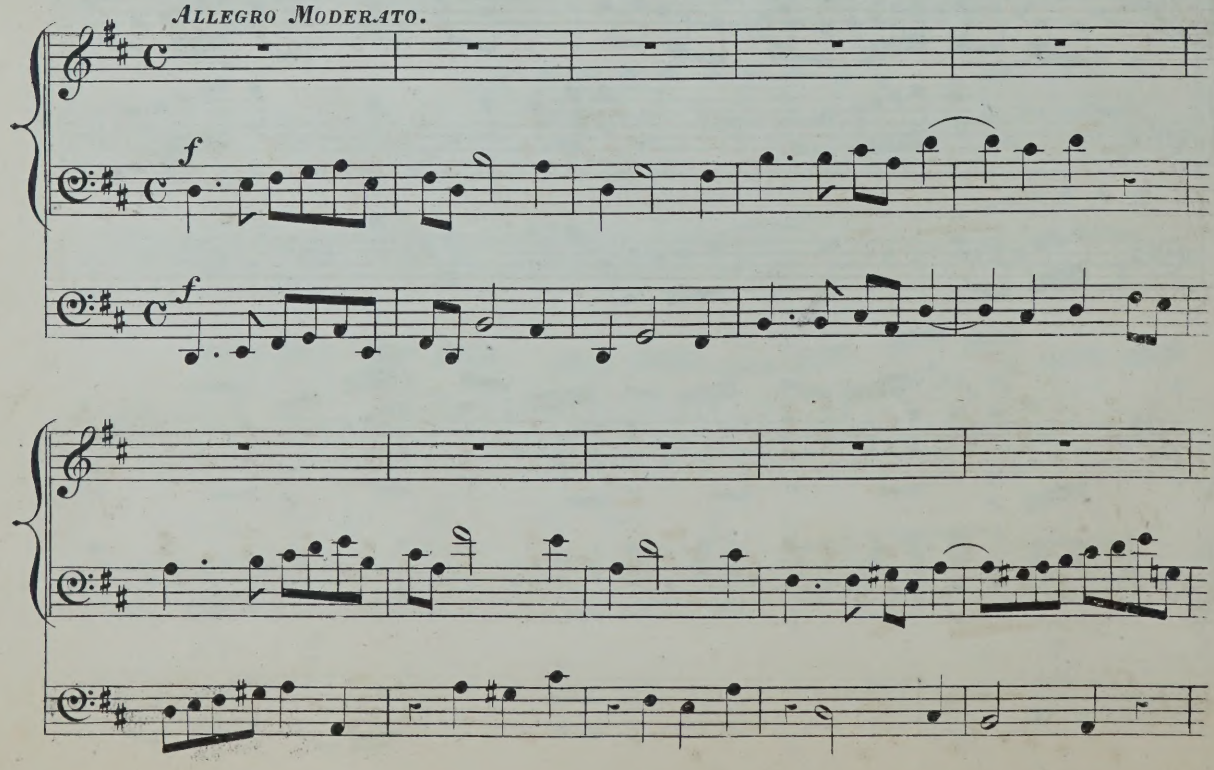


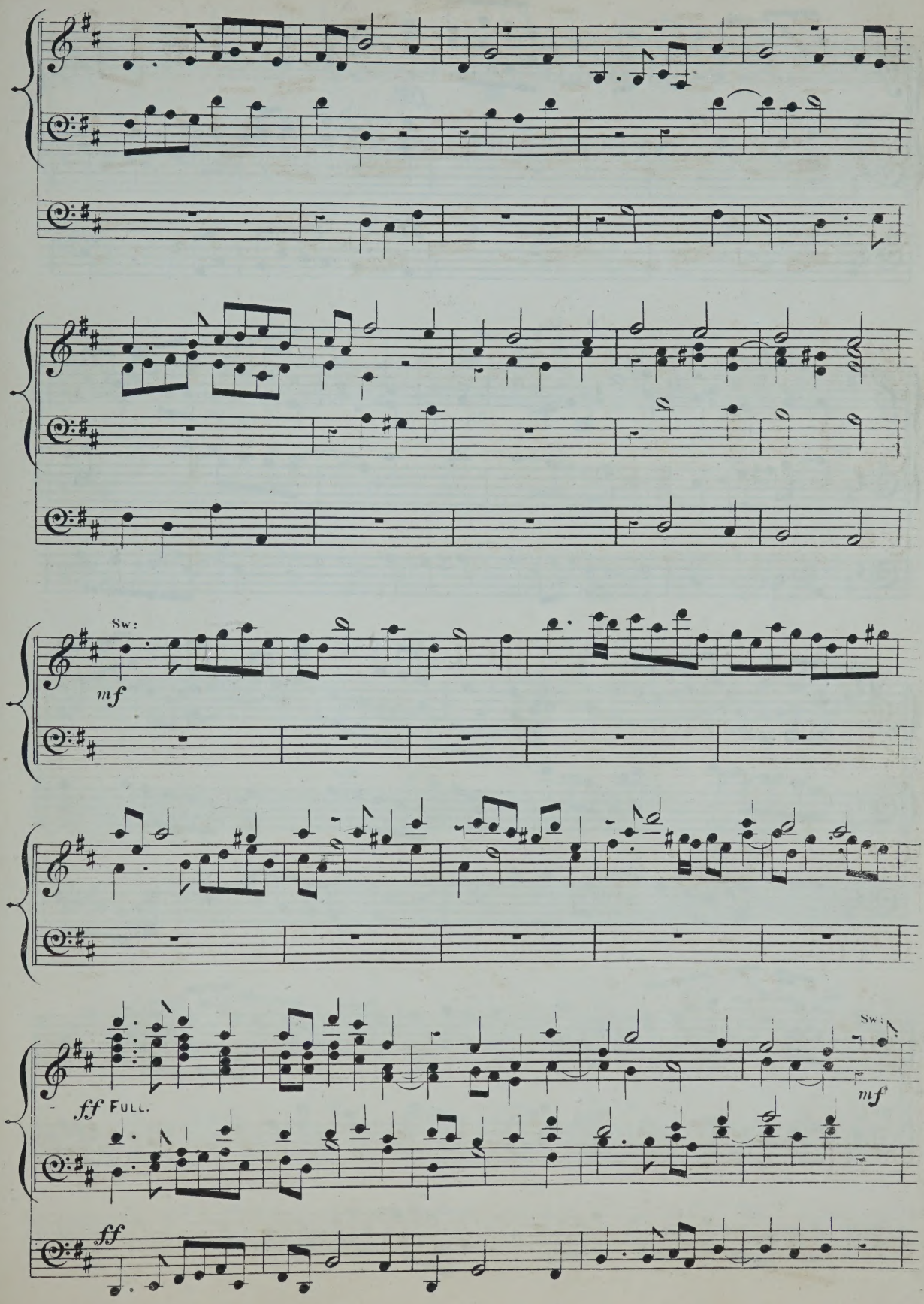
Adagio.

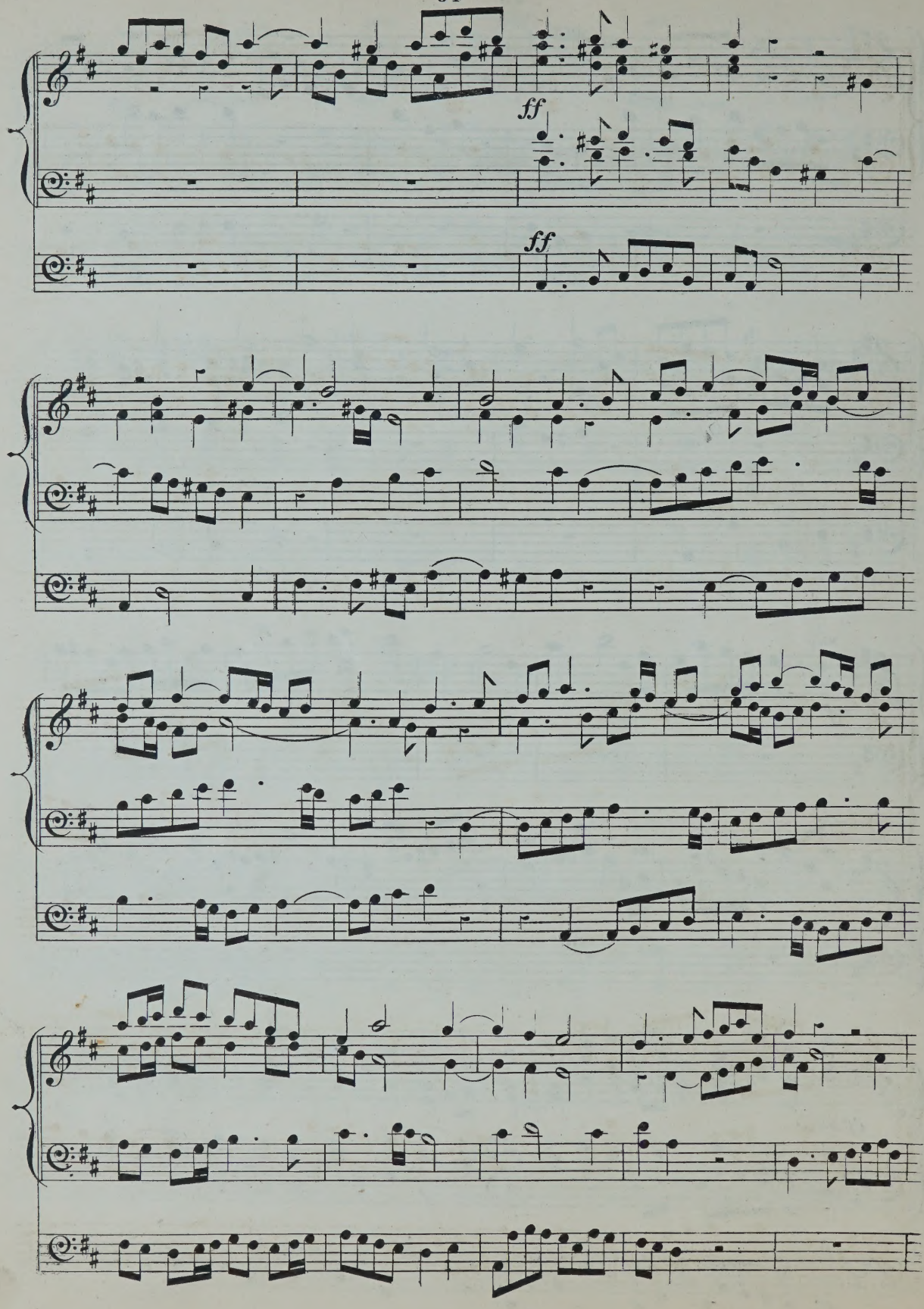


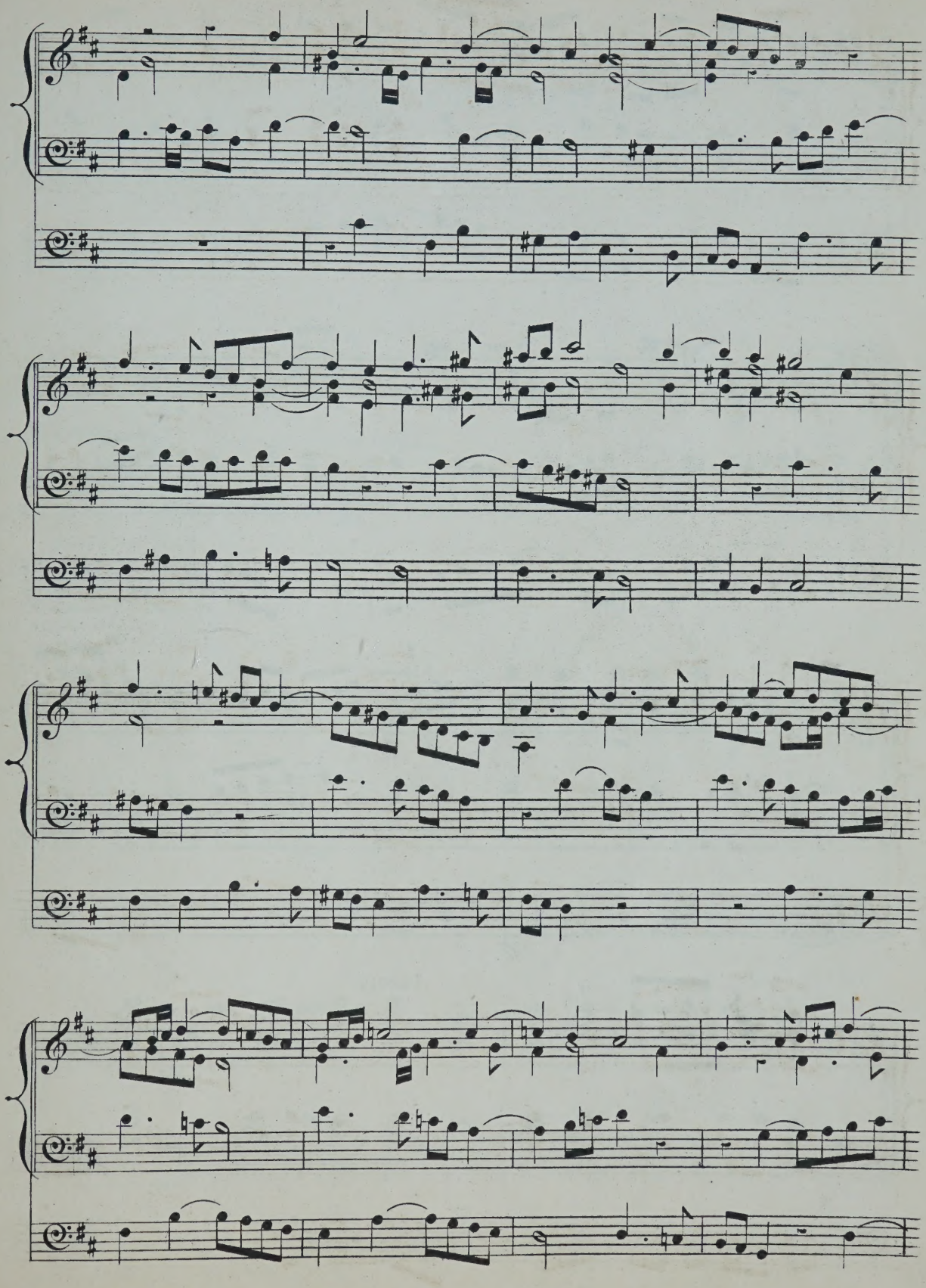
Amen.

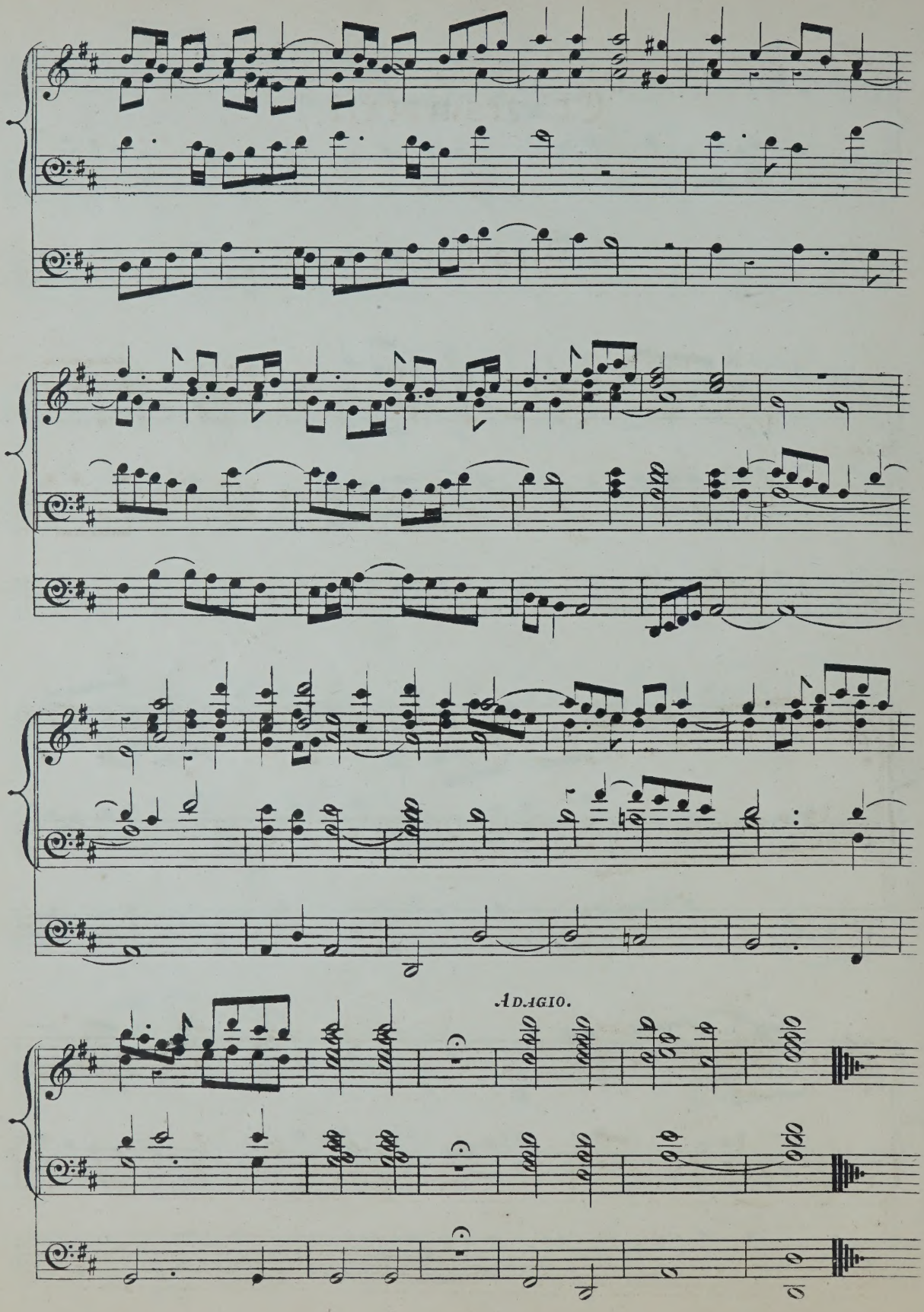
Allegro Moderato.




Sw:
mf
ff Full.
ff
Sw:
mf


ff
ff

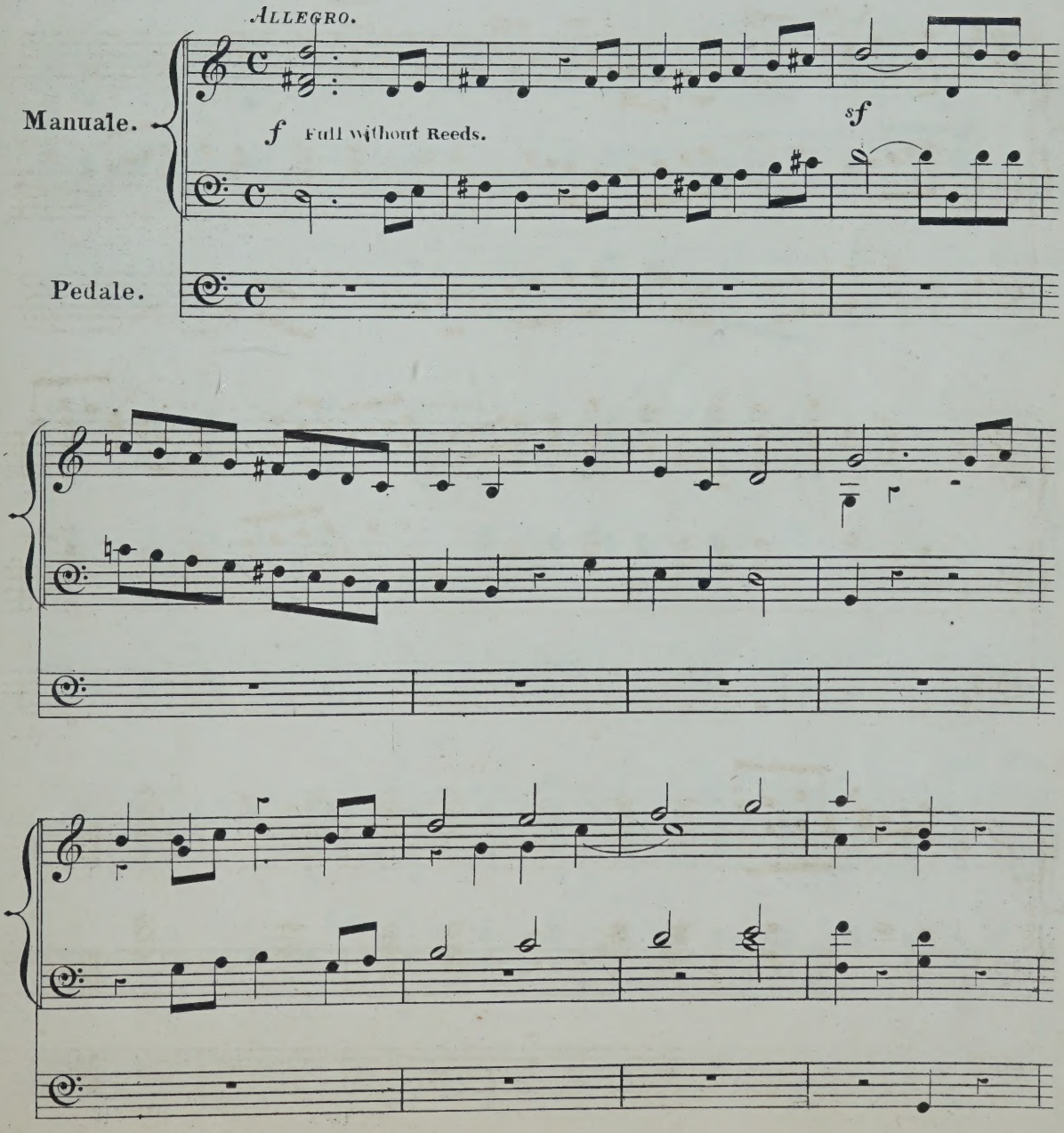


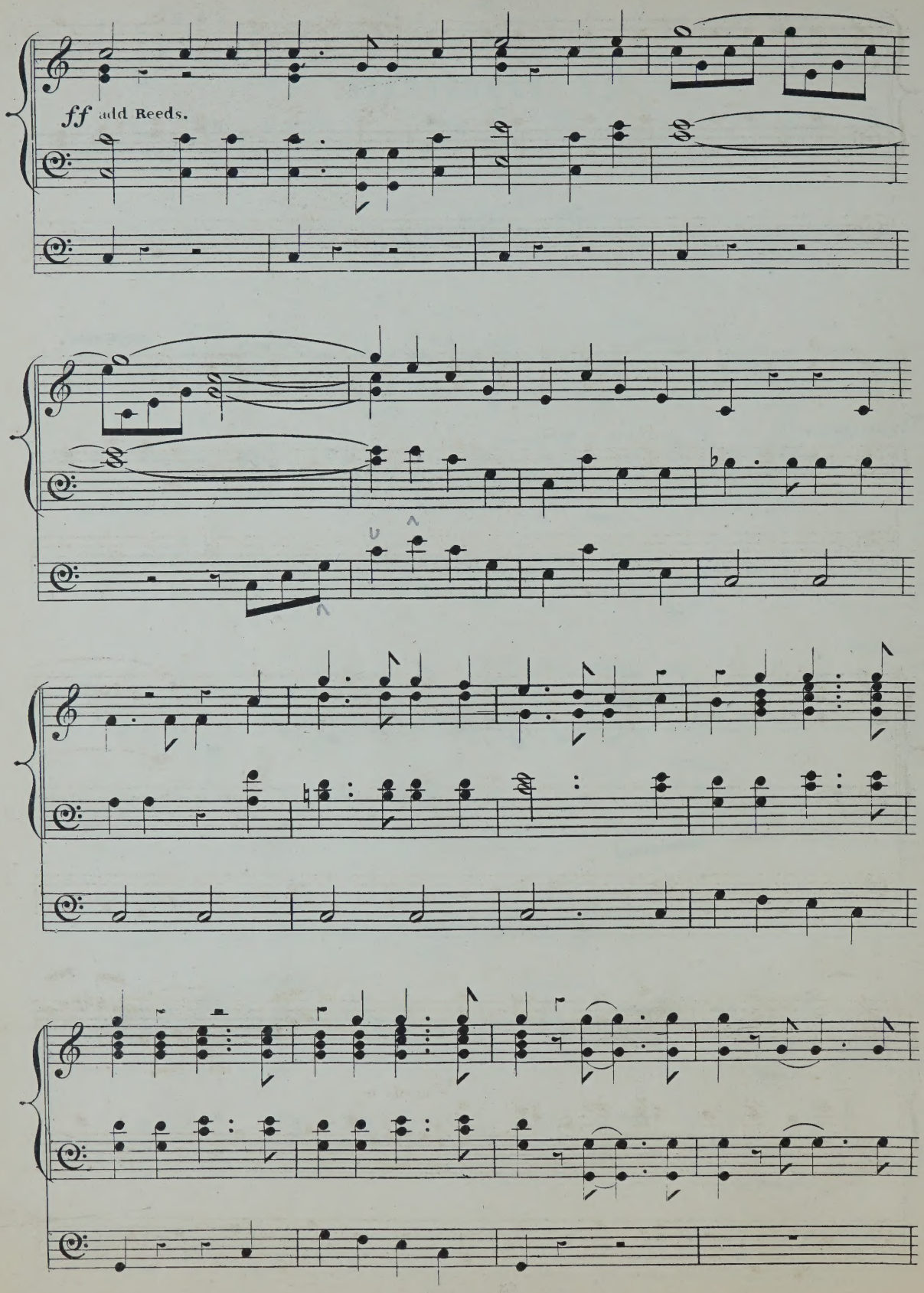

ADAGIO.

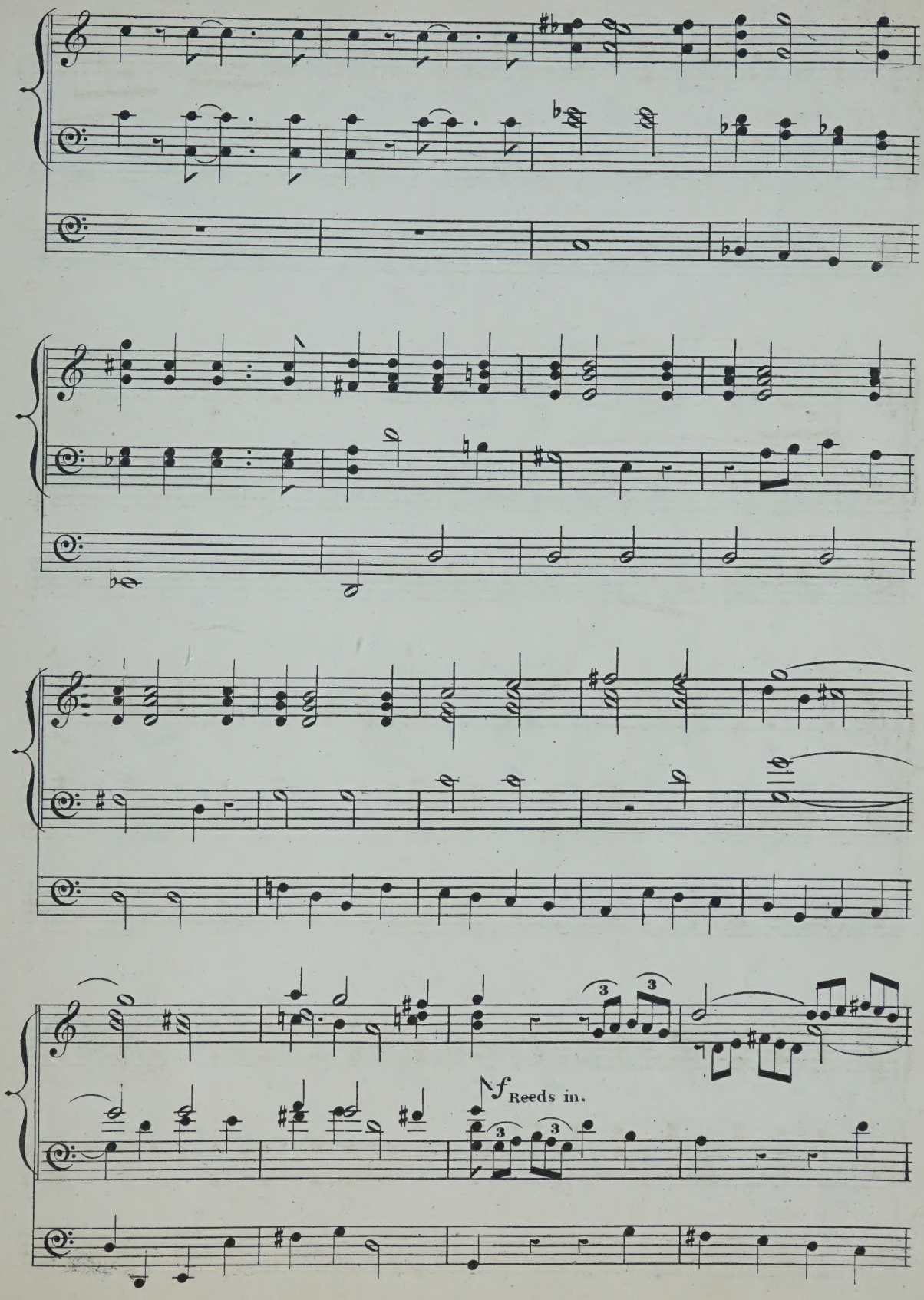
Et resurrexit.

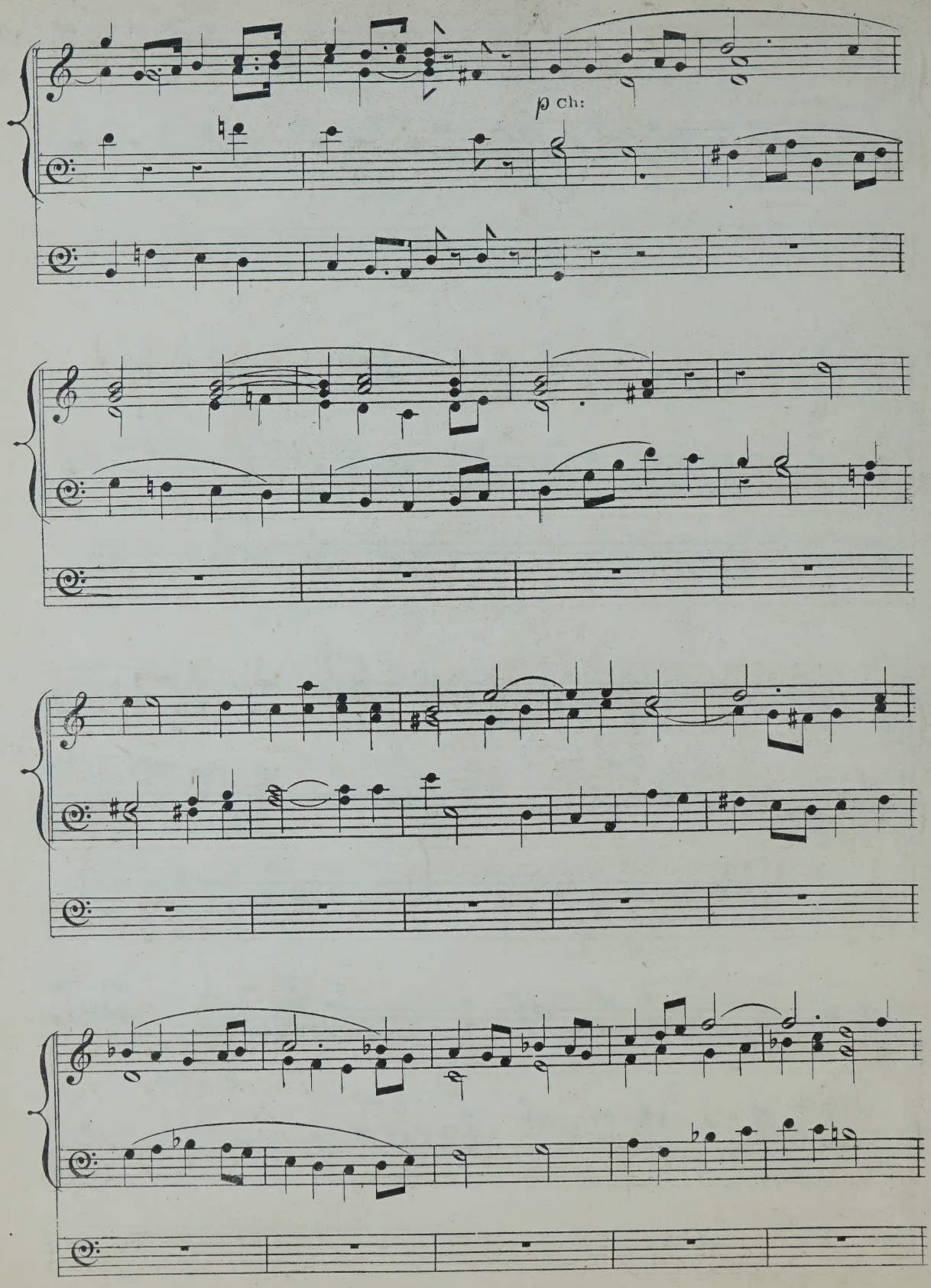
(MASS IN C.)

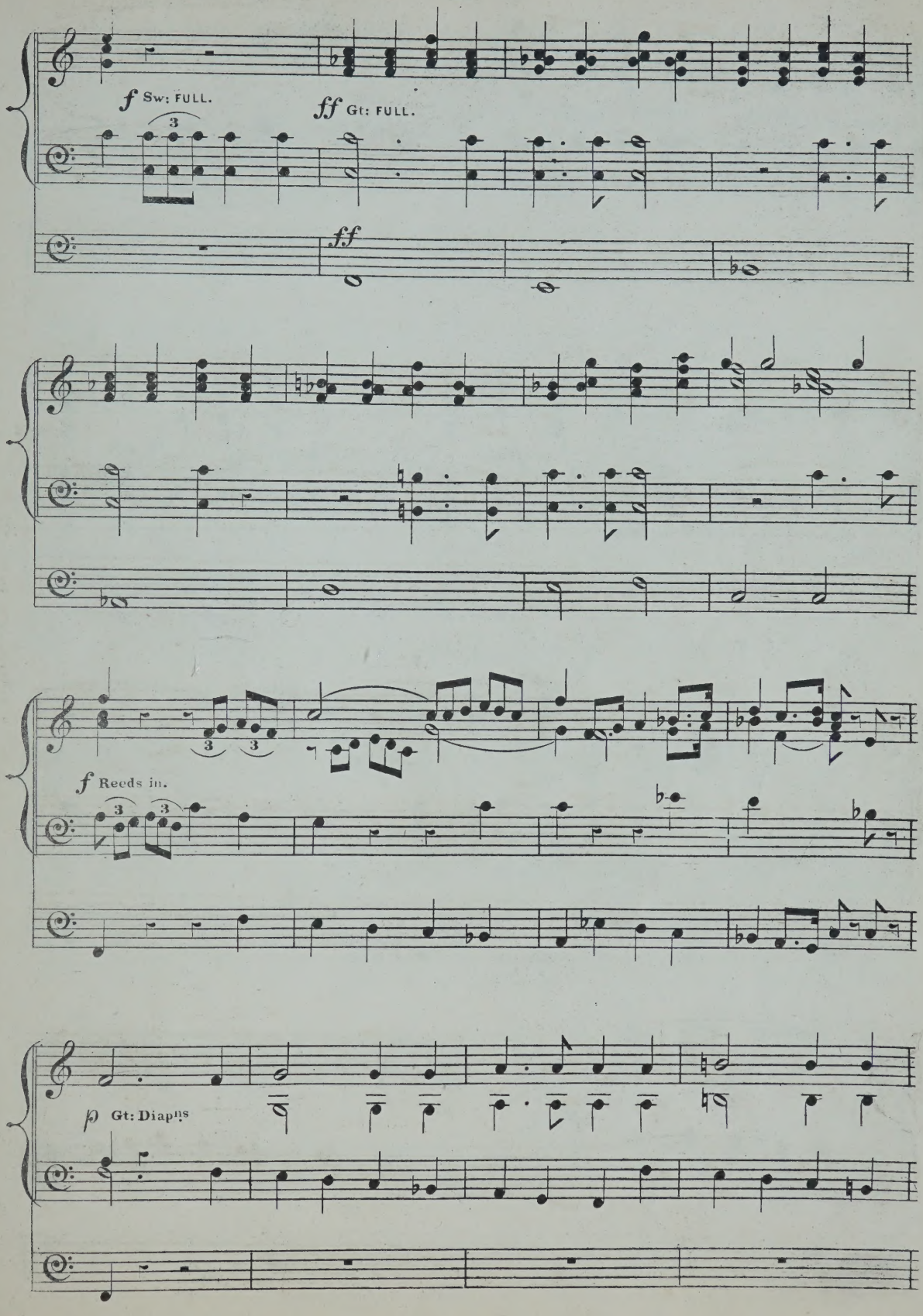
Beethoven.

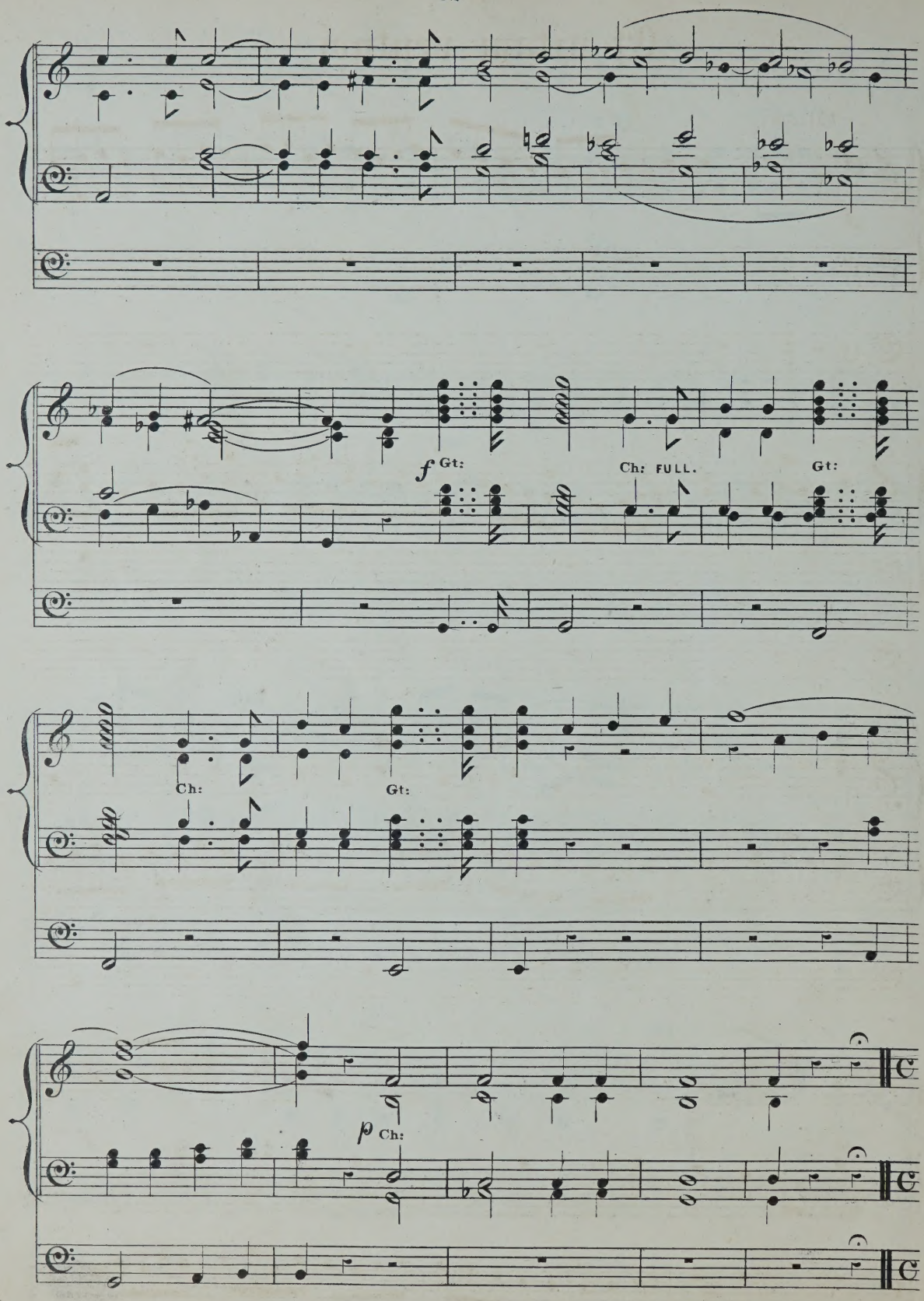



ff add Reeds.

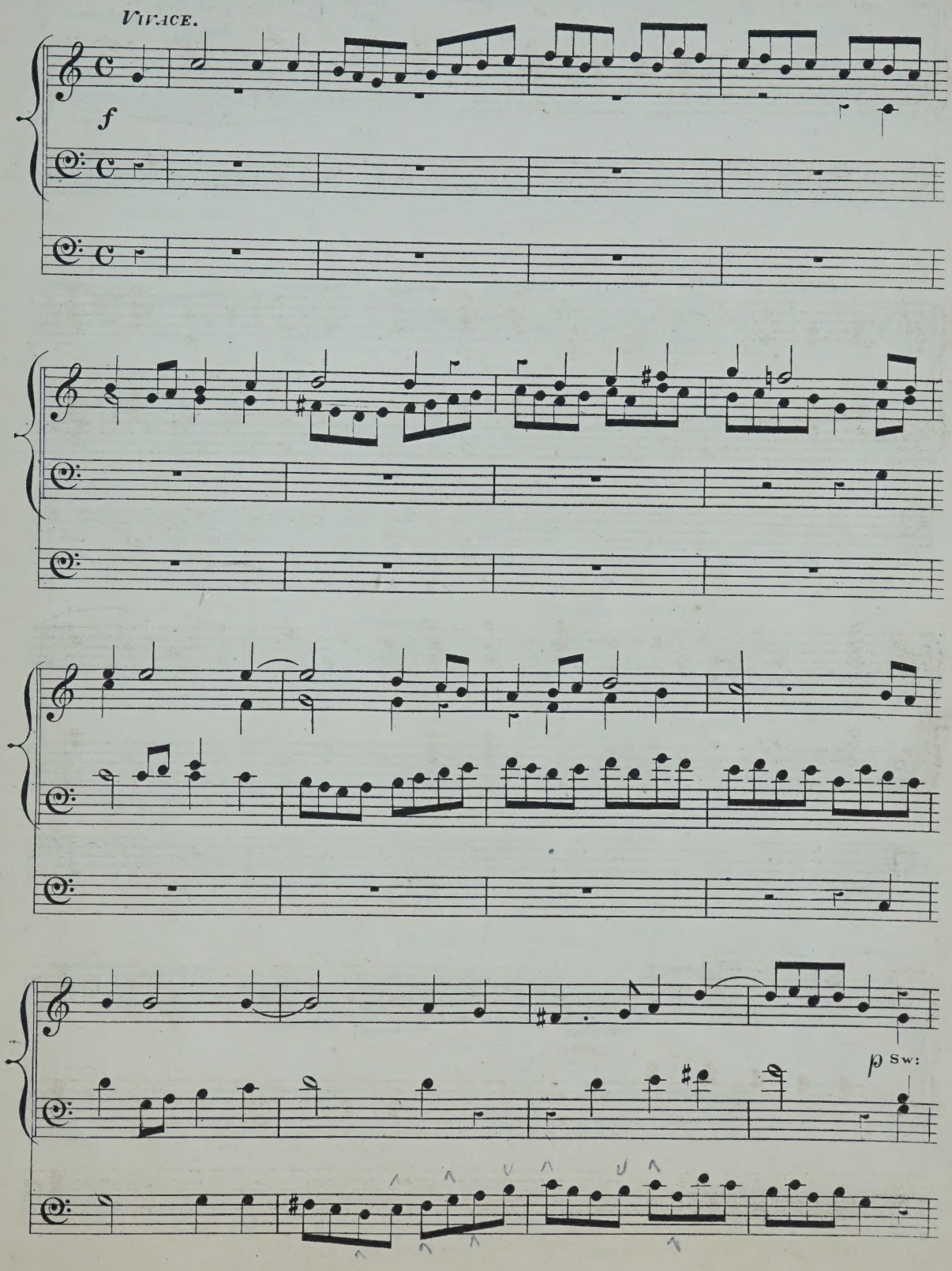

3
3
3
3
f
Reeds in.

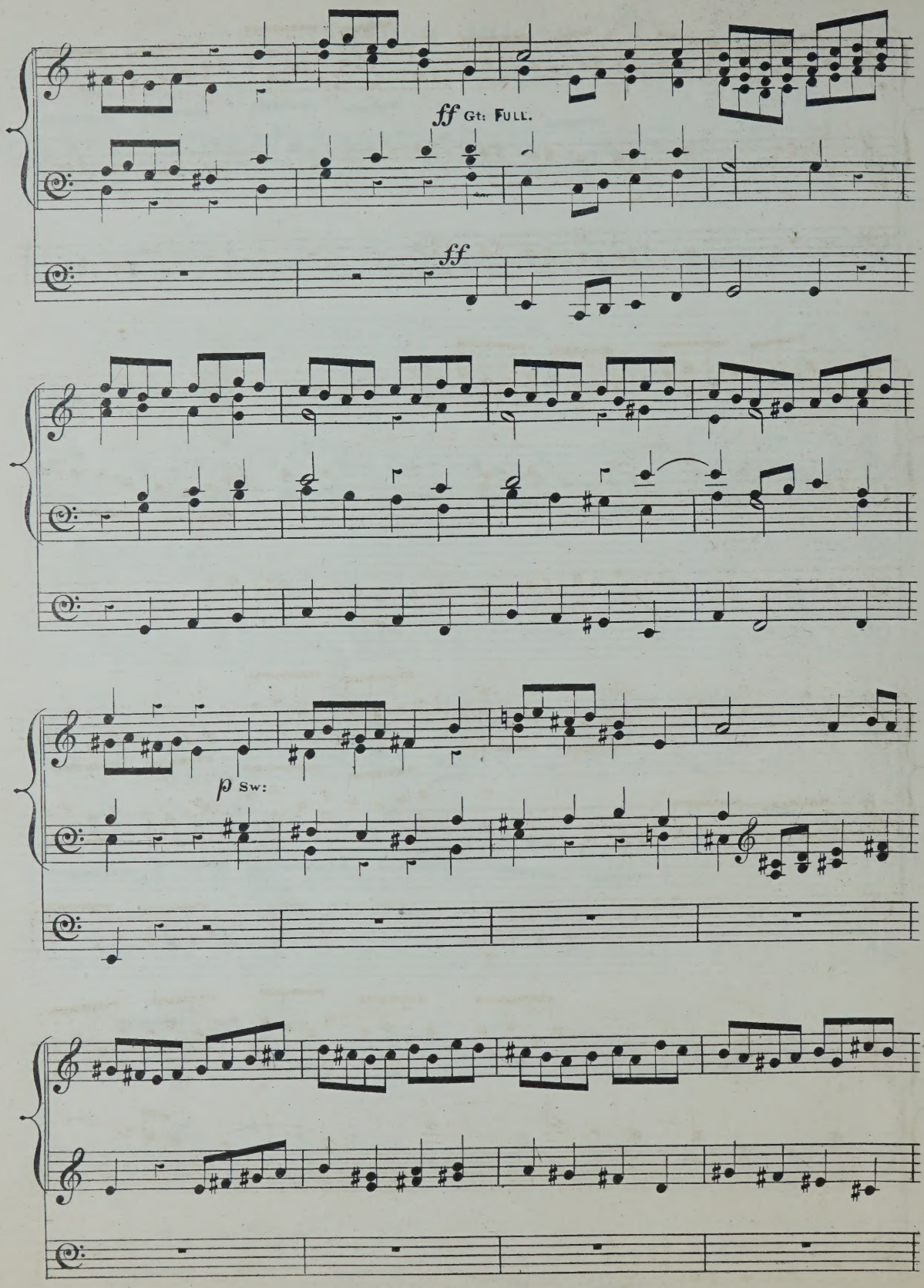

p ch:

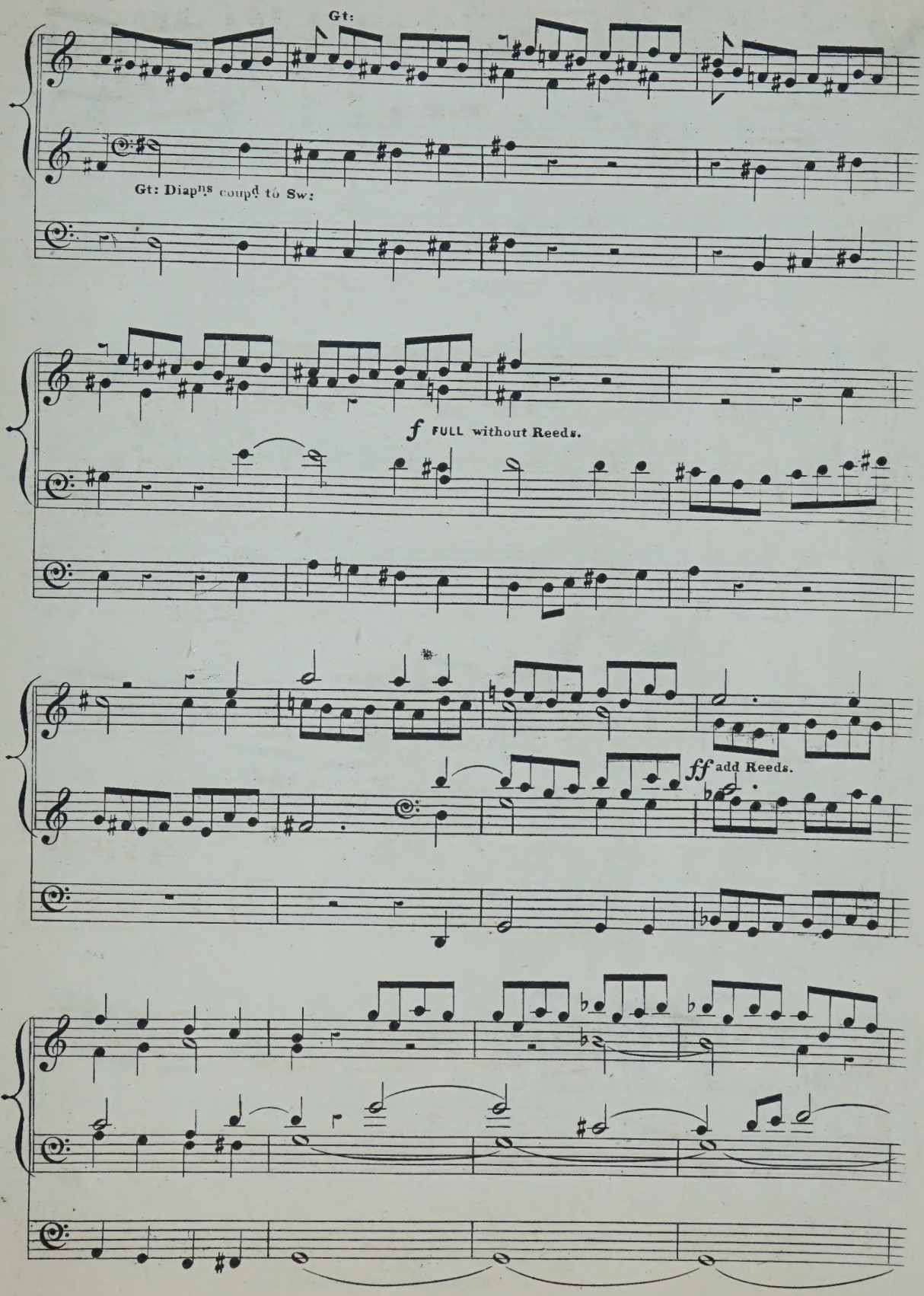

f Sw: FULL.
ff Gt: FULL.
ff
f Reeds in.
p Gt: Diapns

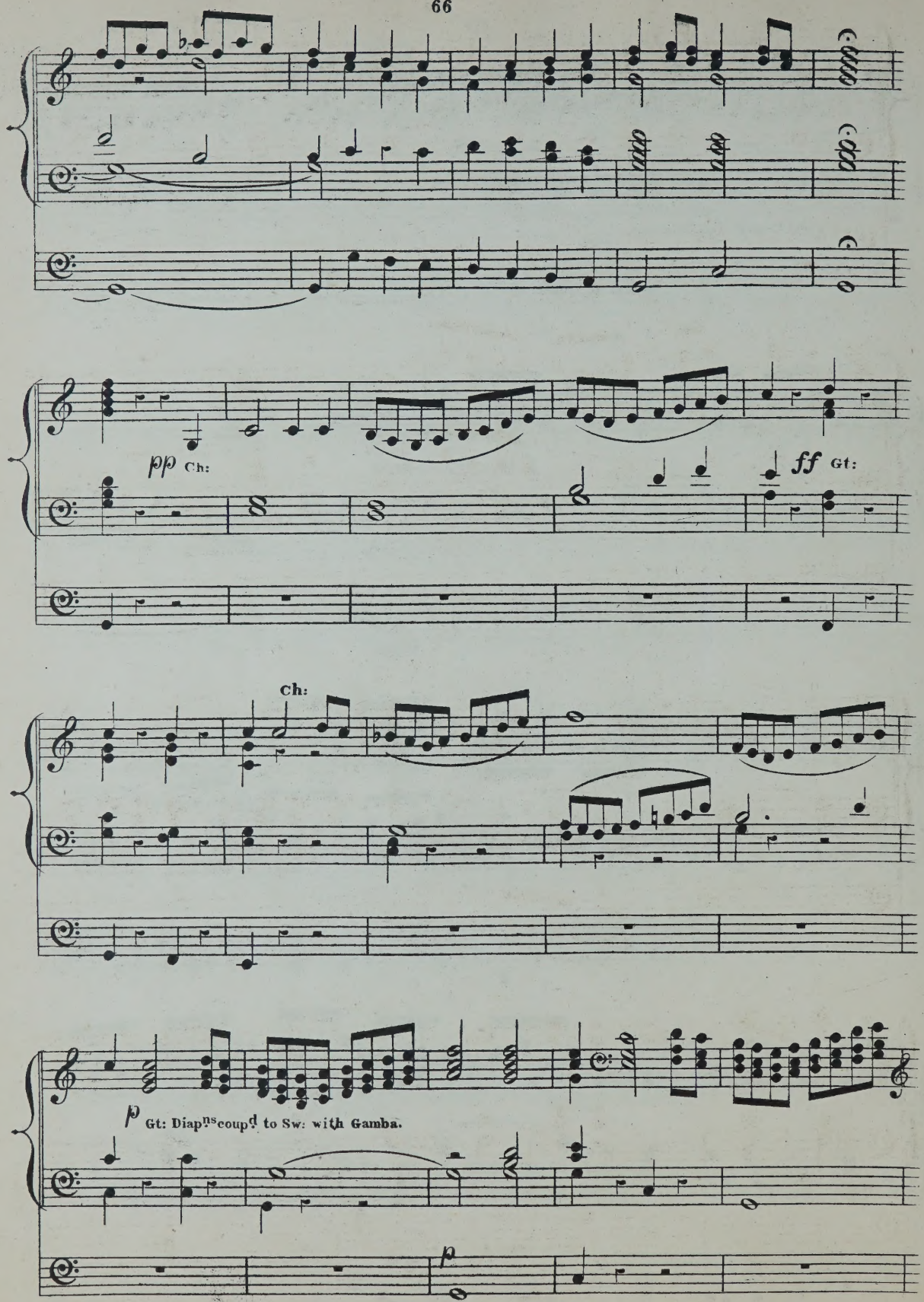

f Gt:
Ch: FULL.
Gt:
Ch:
Gt:
p Ch:

Et vitam venturi.

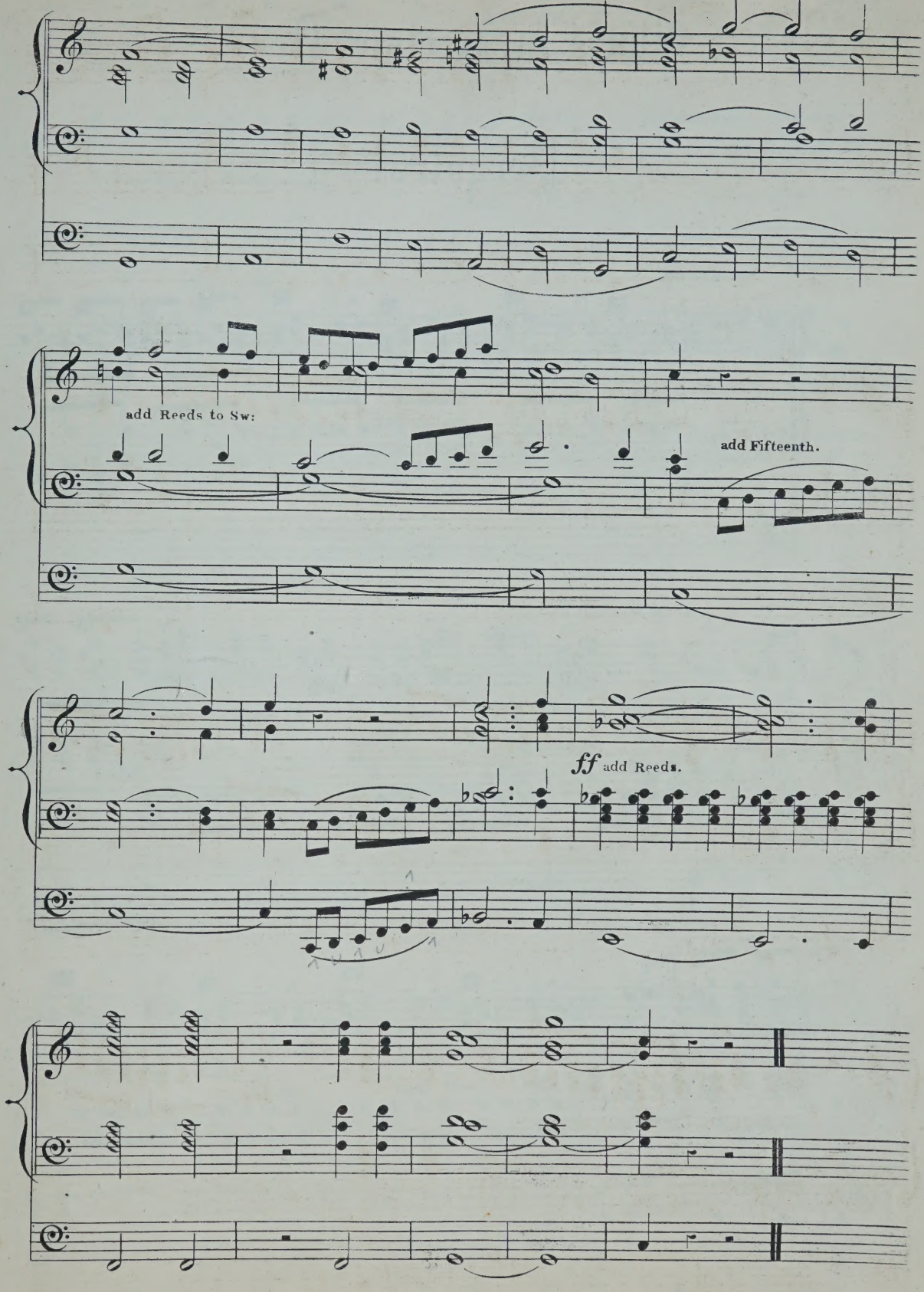



ff Gt: FULL.
ff
p Sw:


Gt:
Gt: Diapns coupd to Sw:
f FULL without Reeds.
ff add Reeds.

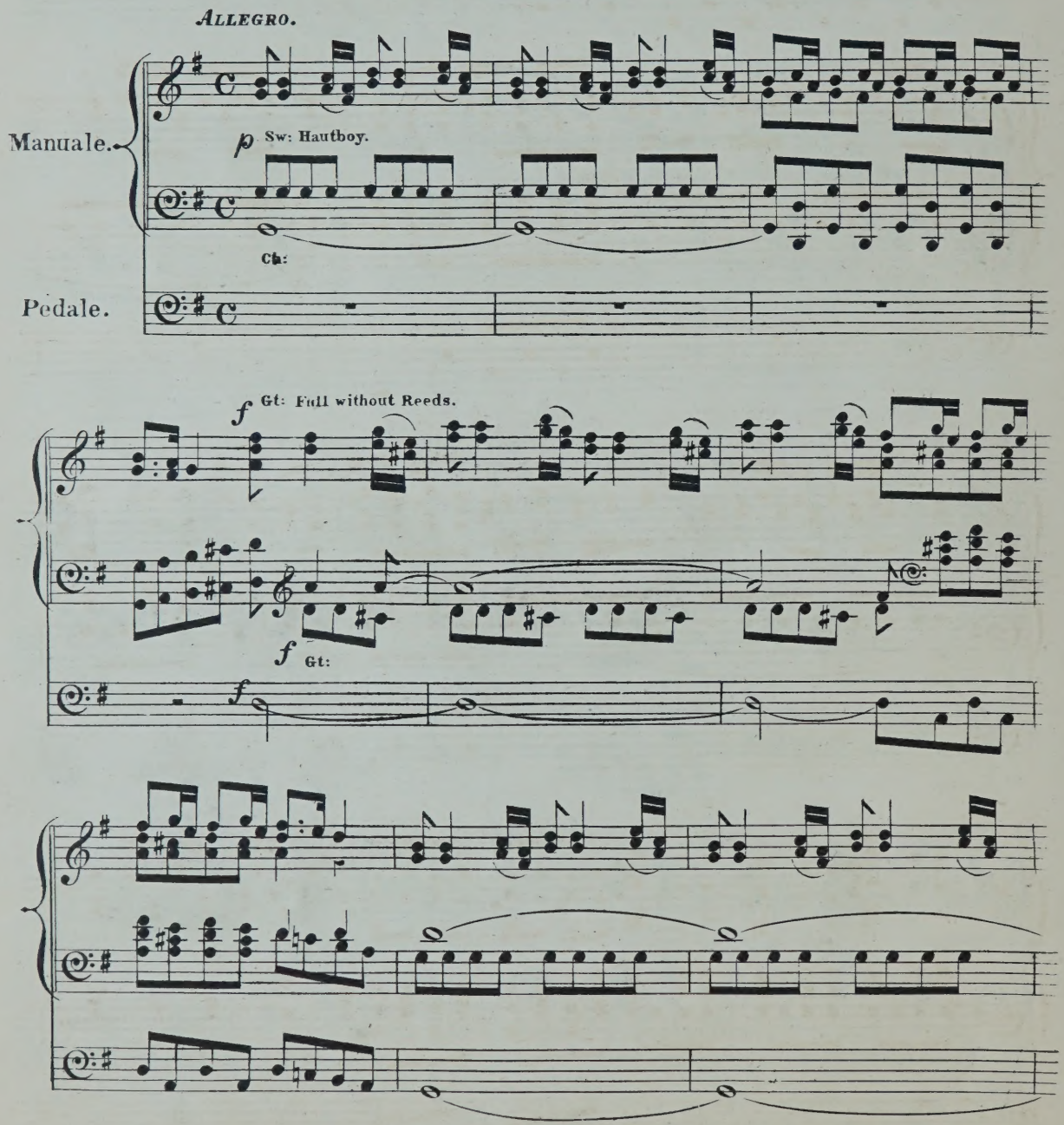


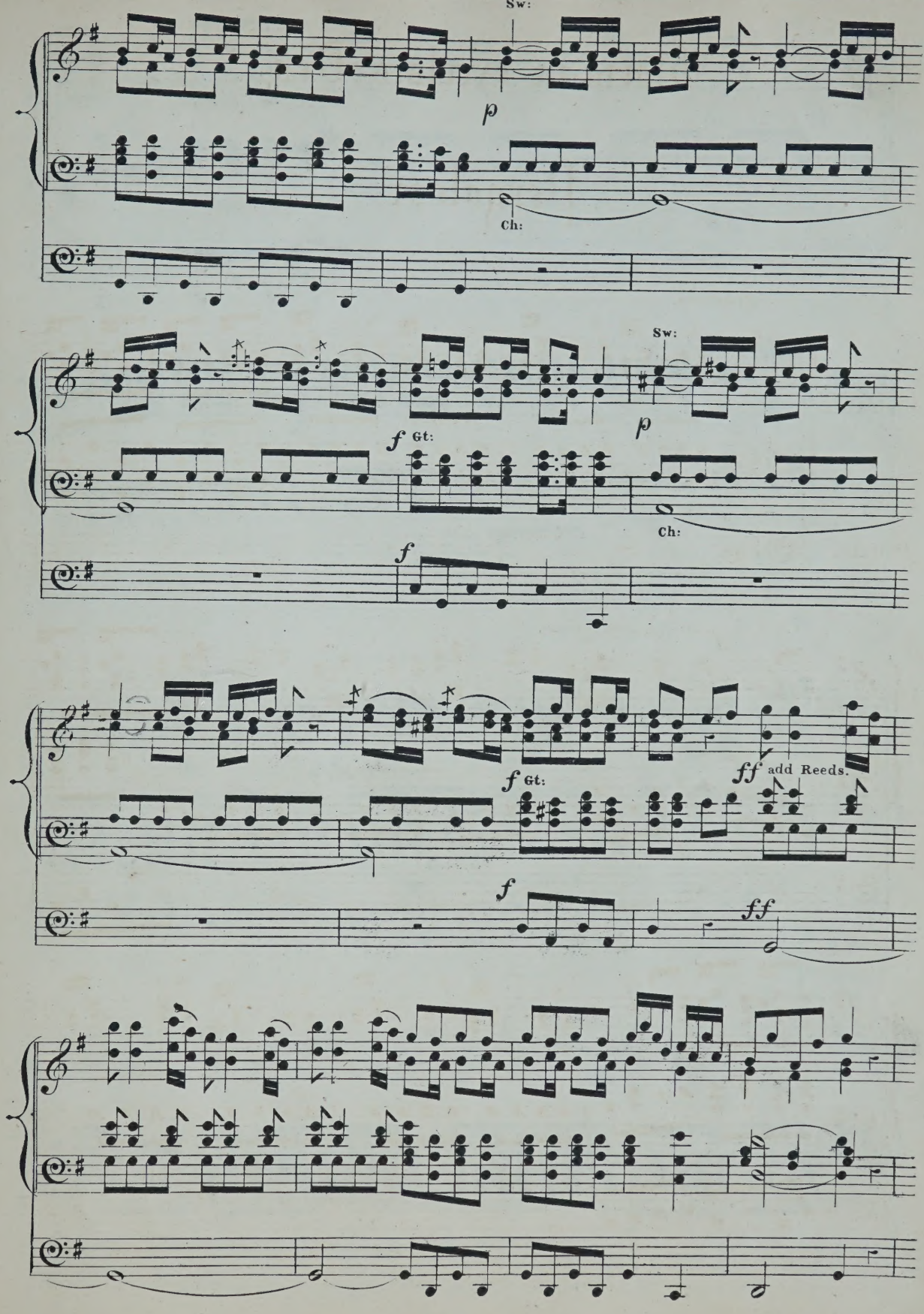
Bourdon 16 ft: & Violoncello 8 ft:

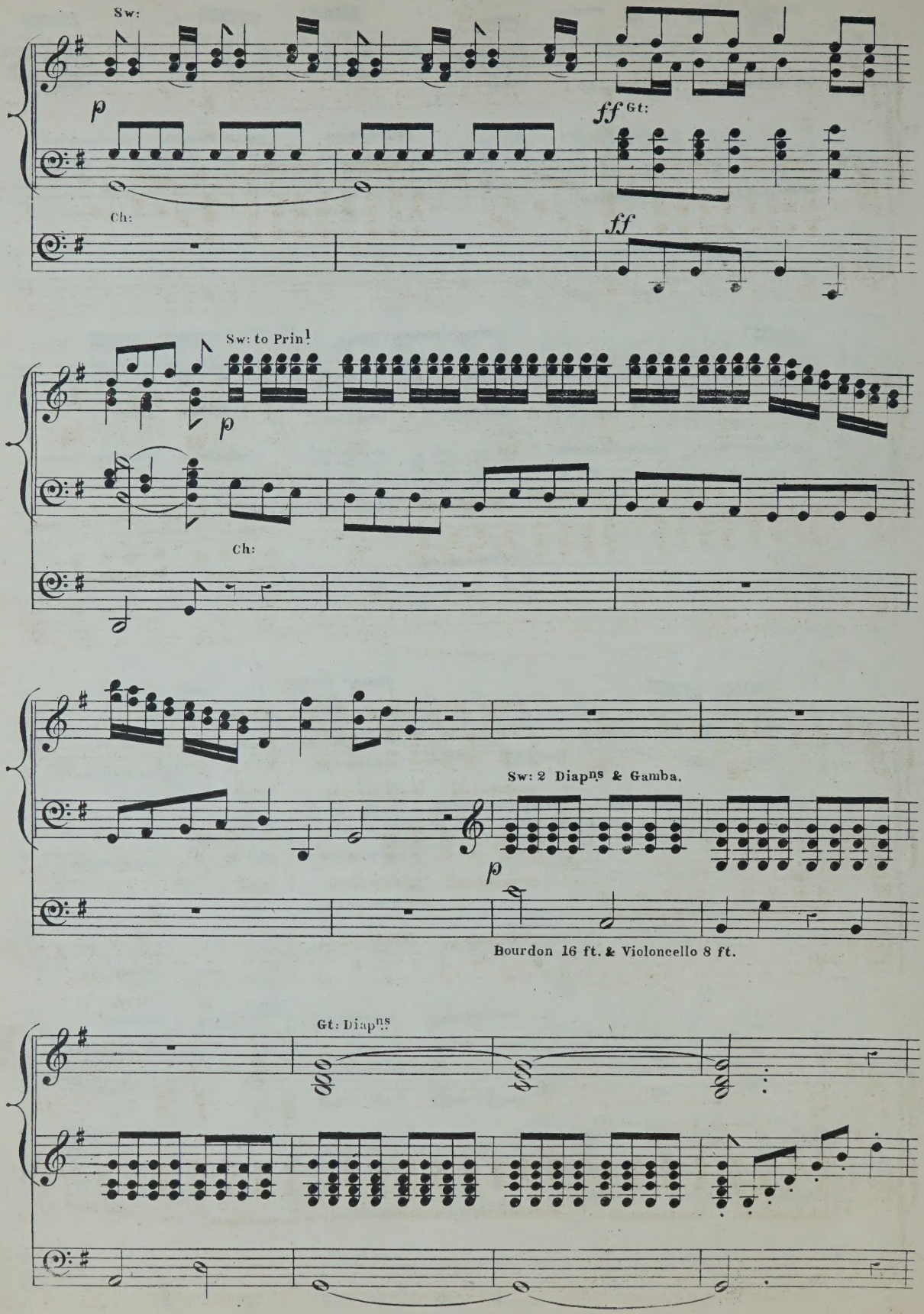

add Reeds to Sw:
add Fifteenth.
ff add Reeds.

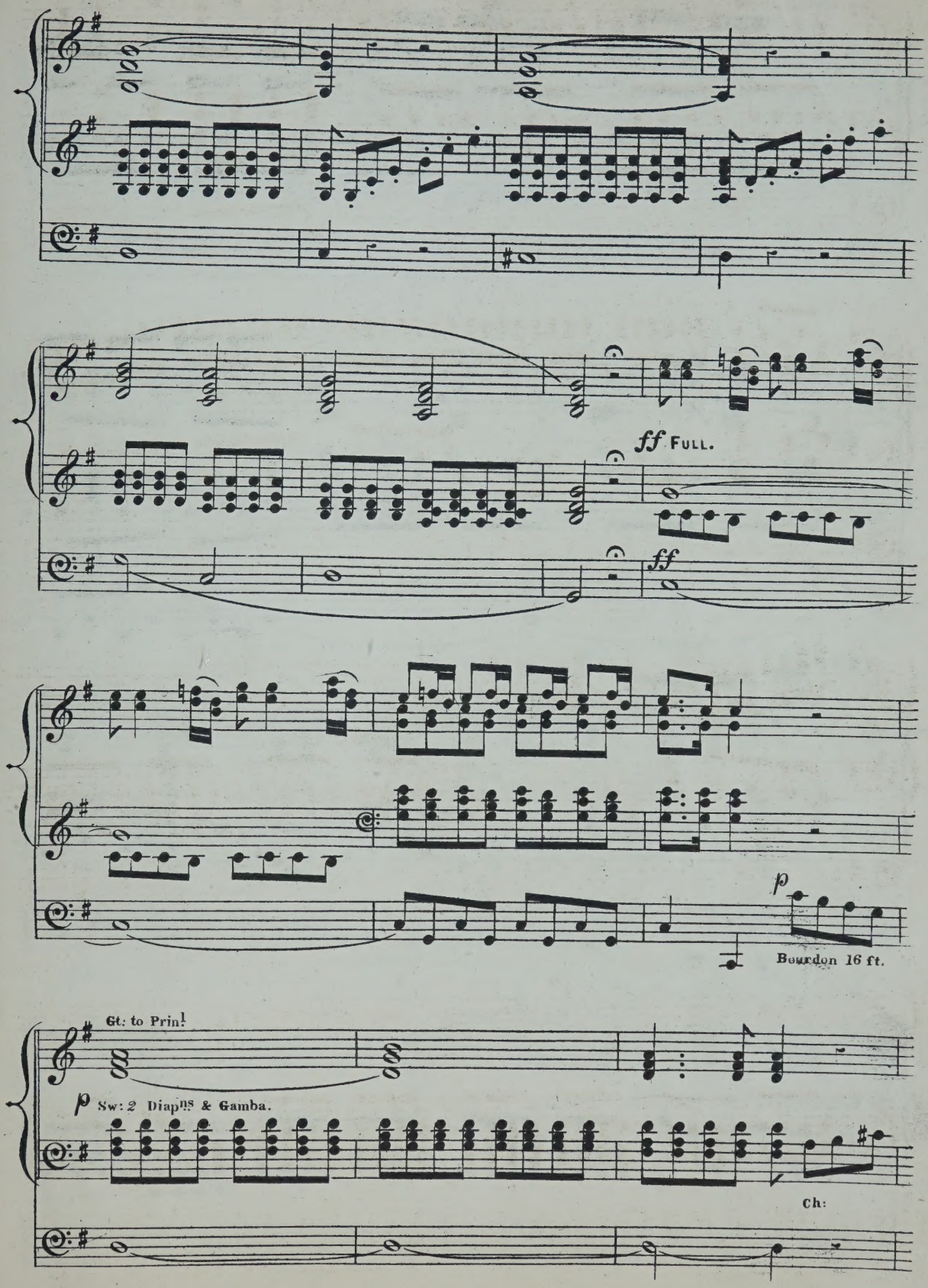
Gloria in excelsis Deo.

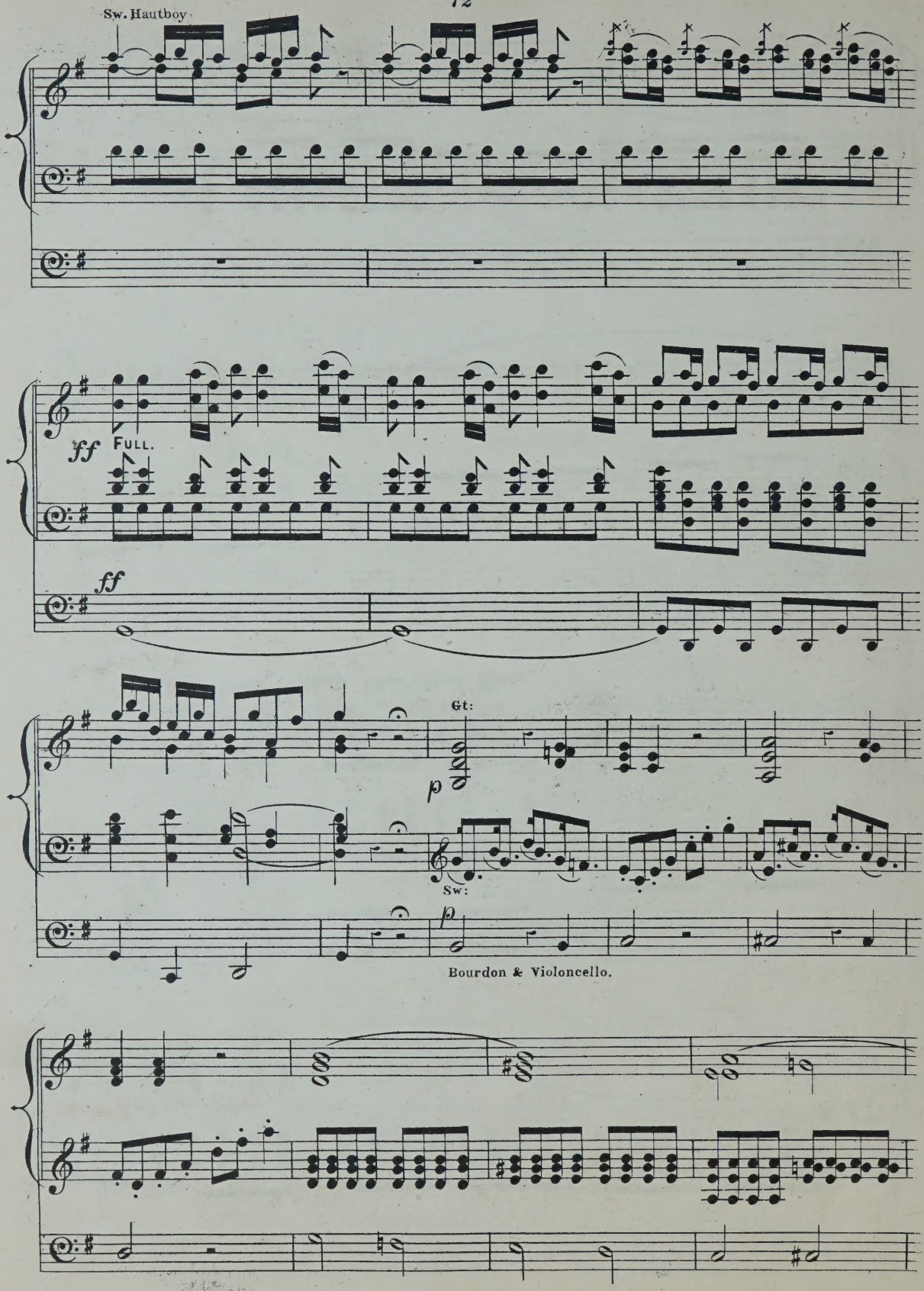
Pergolesi.

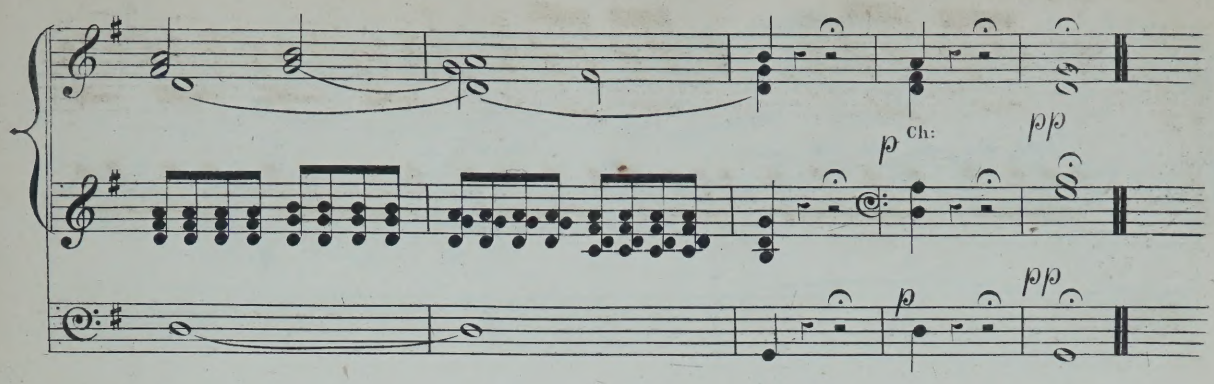



Sw:
p
Ch:
Sw:
f Gt:
p
Ch:
f
f Gt:
ff add Reeds.
f
ff


Sw:
p
ff Gt:
Ch:
ff
Sw: to Prin.l
p
Ch:
Sw: 2 Diapns & Gamba.
p
Bourdon 16 ft. & Violoncello 8 ft.
Gt: Diapns


ff Full.
ff
p
Bourdon 16 ft.
Gt: to Prin!
p Sw: 2 Diap^ns & Gamba.
Ch:

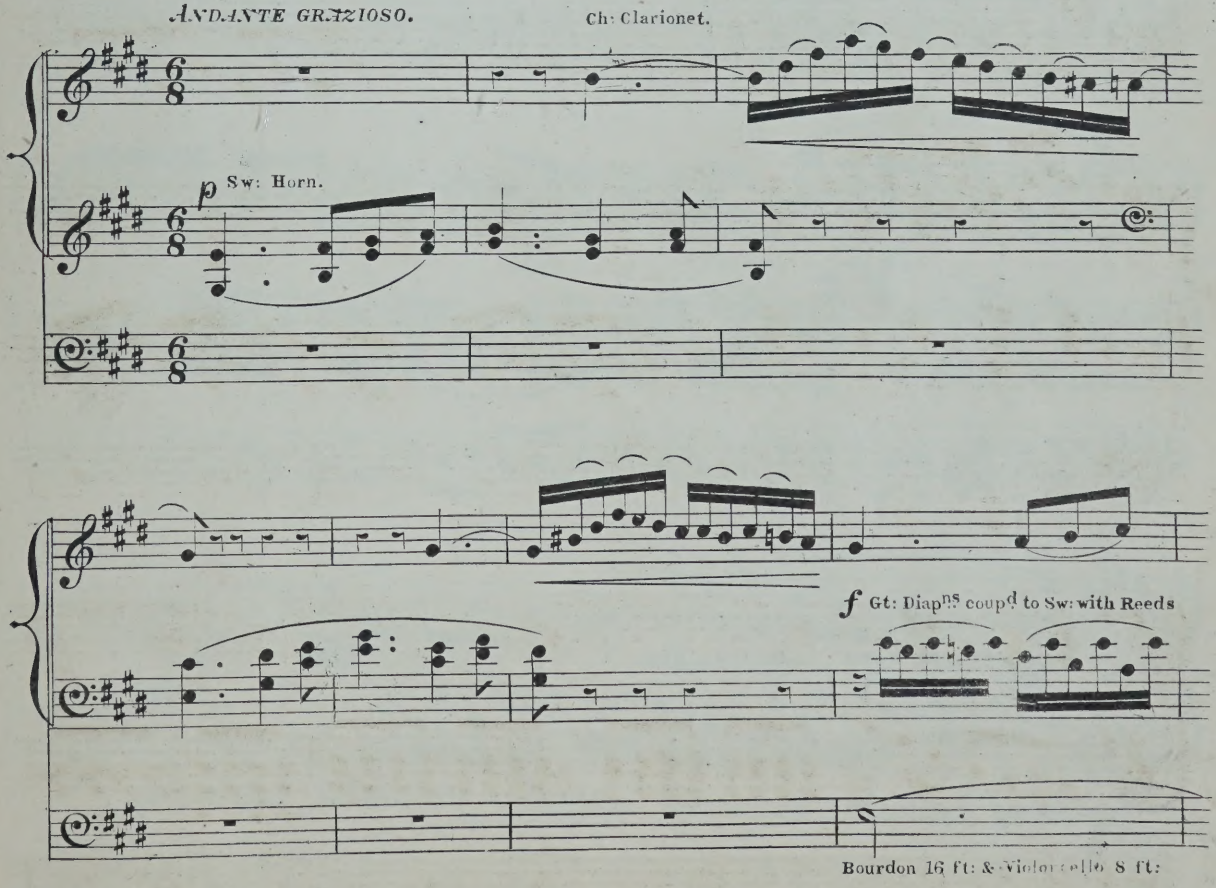

Sw. Hautboy
ff
Full.
ff
Gt:
p
Sw:
p
Bourdon & Violoncello.

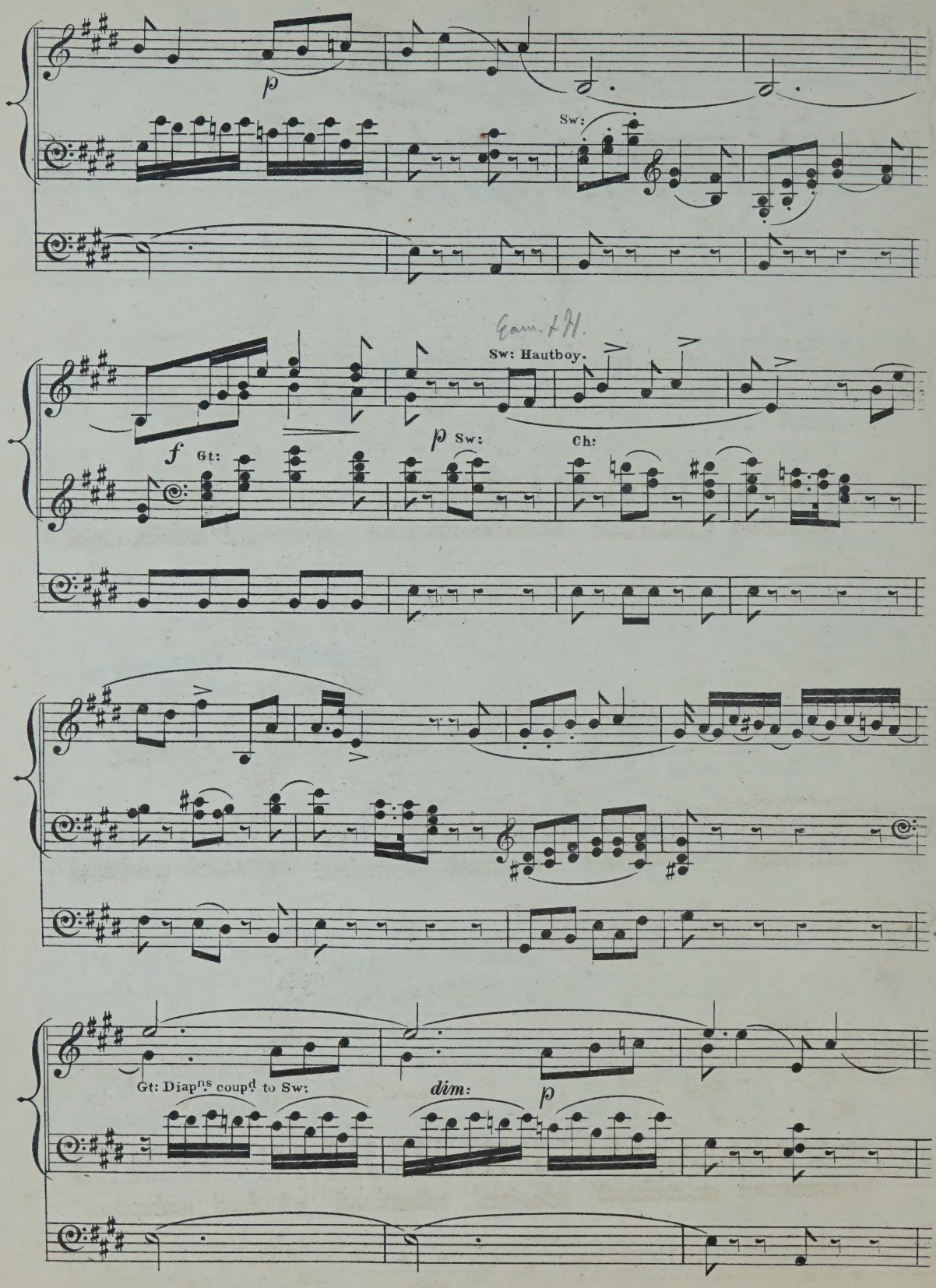


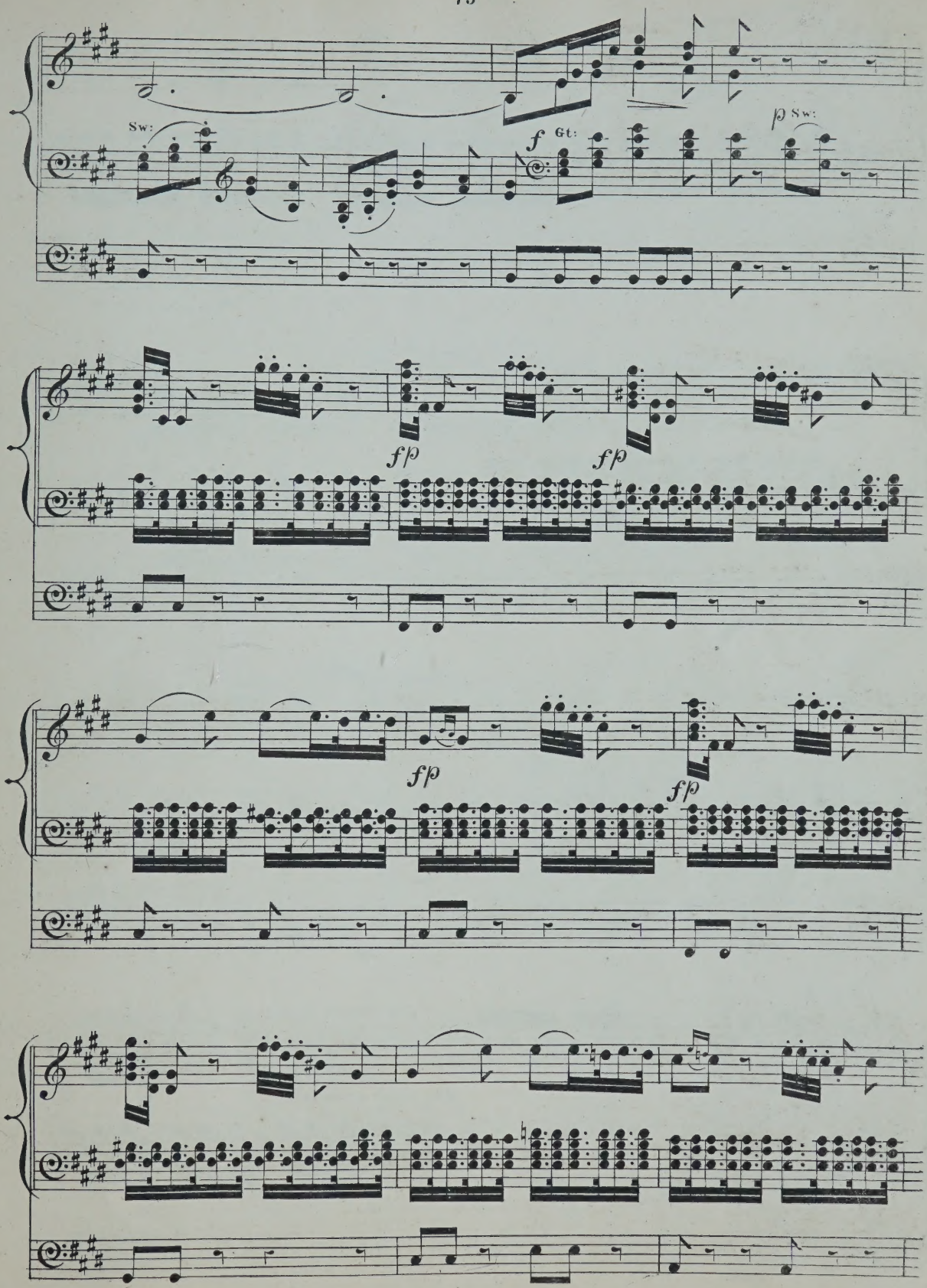
Fac ut portem.

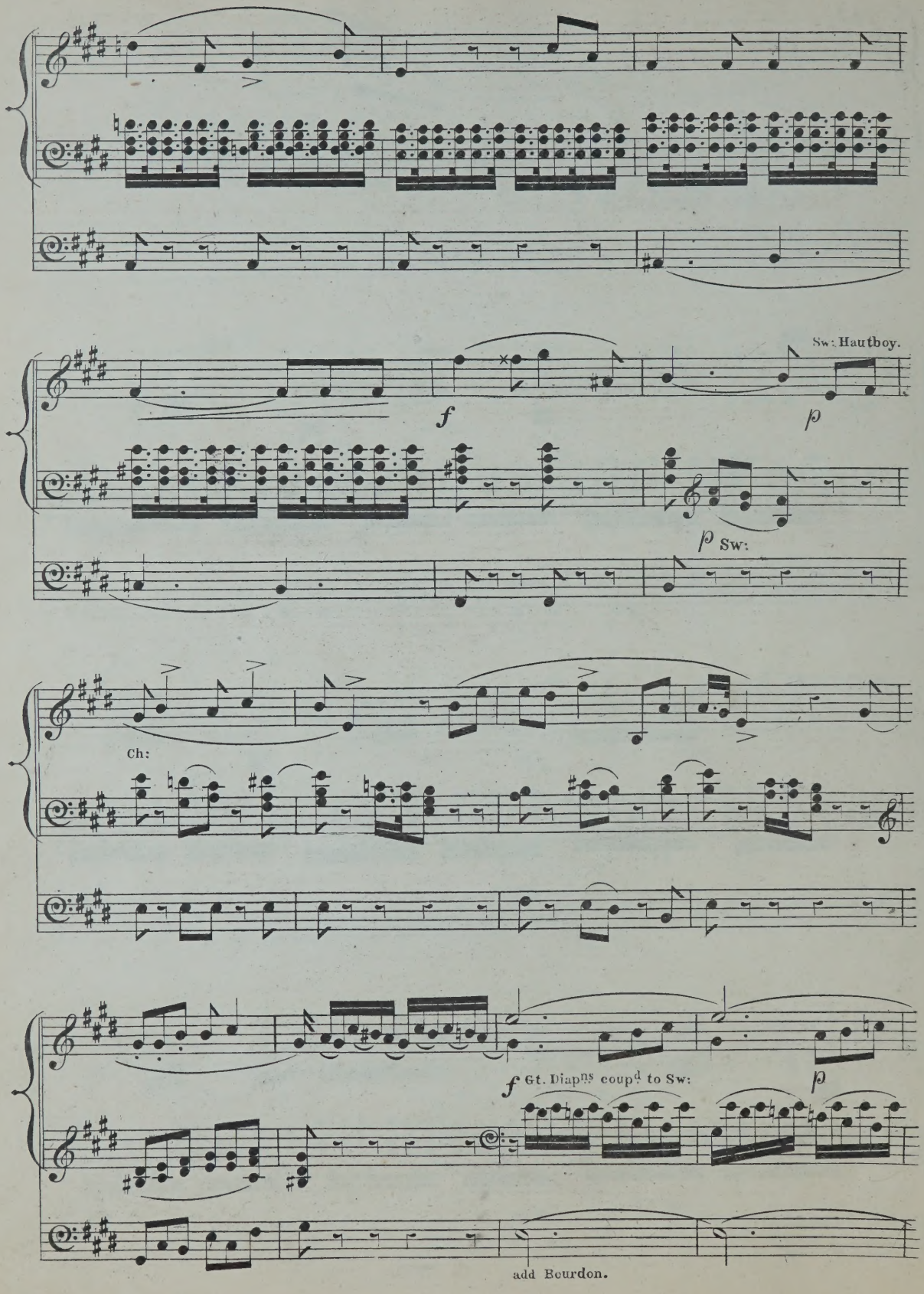
(STABAT MATER.)

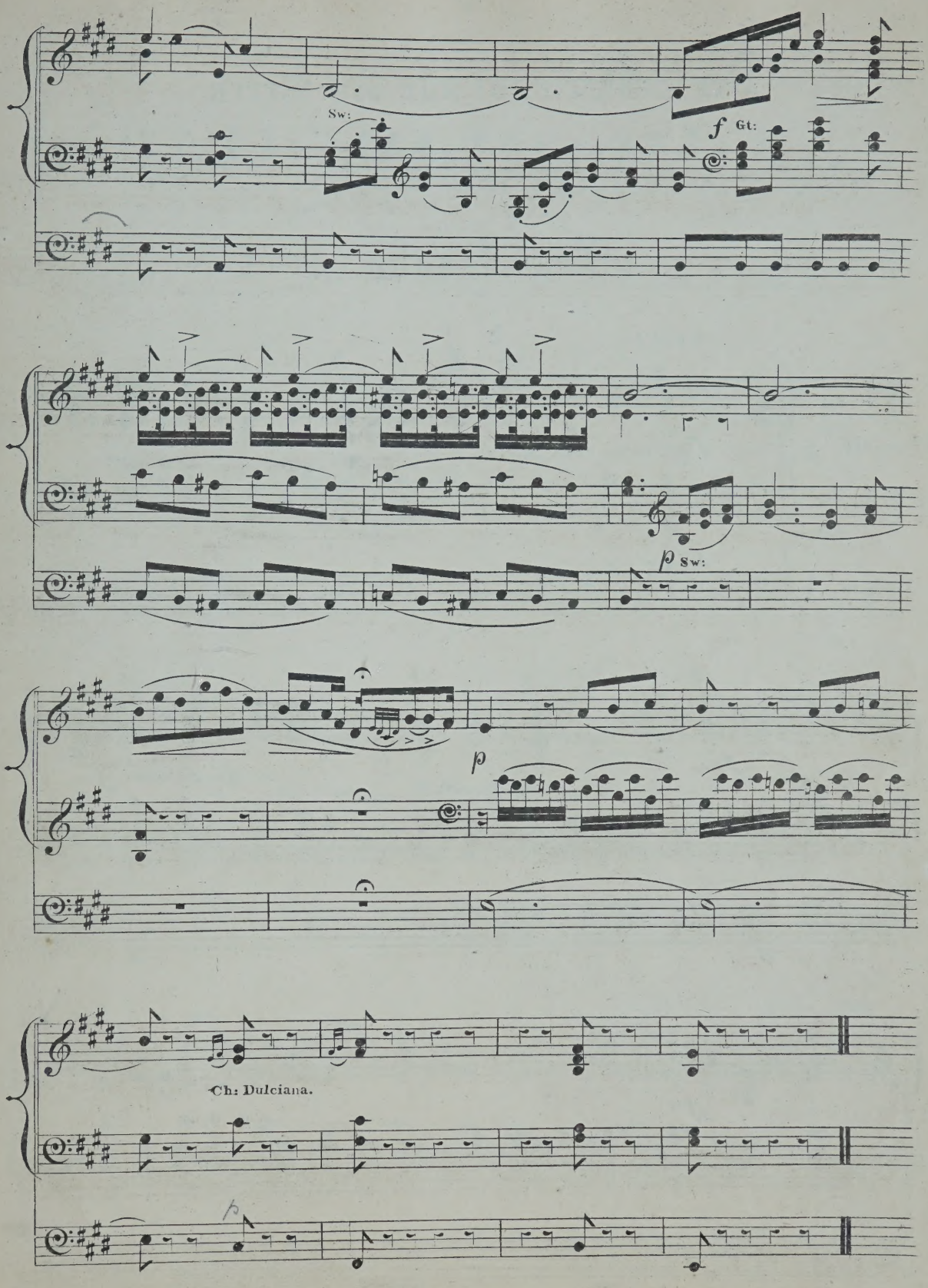
Rossini.




p
Sw:
Sw: Hautboy.
f
Gt:
p
Sw:
Ch:
Gt: Diapns coupd to Sw:
dim:
p


Sw:
f Gt:
p Sw:
fp
fp
fp
fp

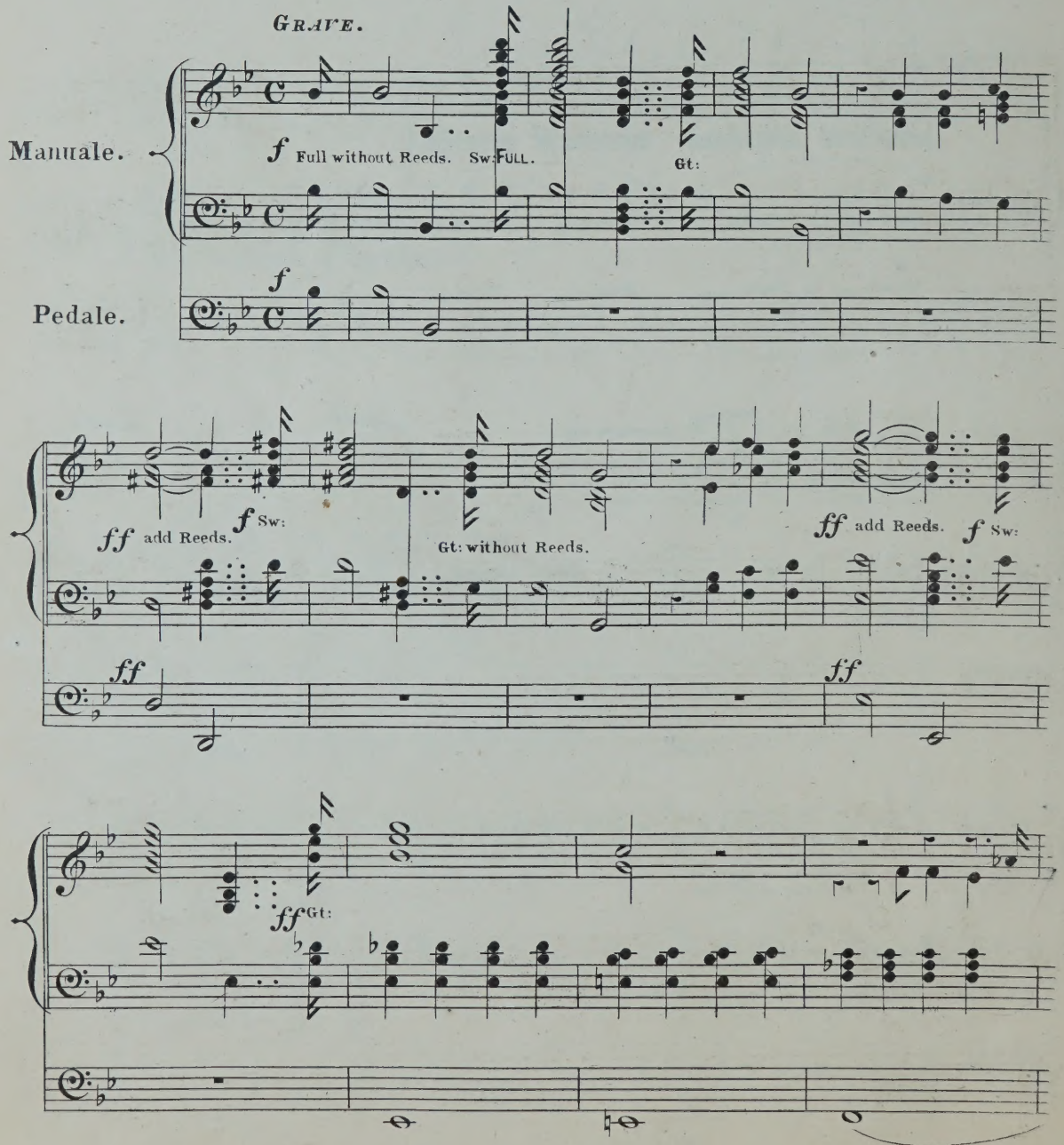

Sw: Hautboy.
f
p
p Sw:
Ch:
f Gt. Diapns coupd to Sw:
p
add Bourdon.

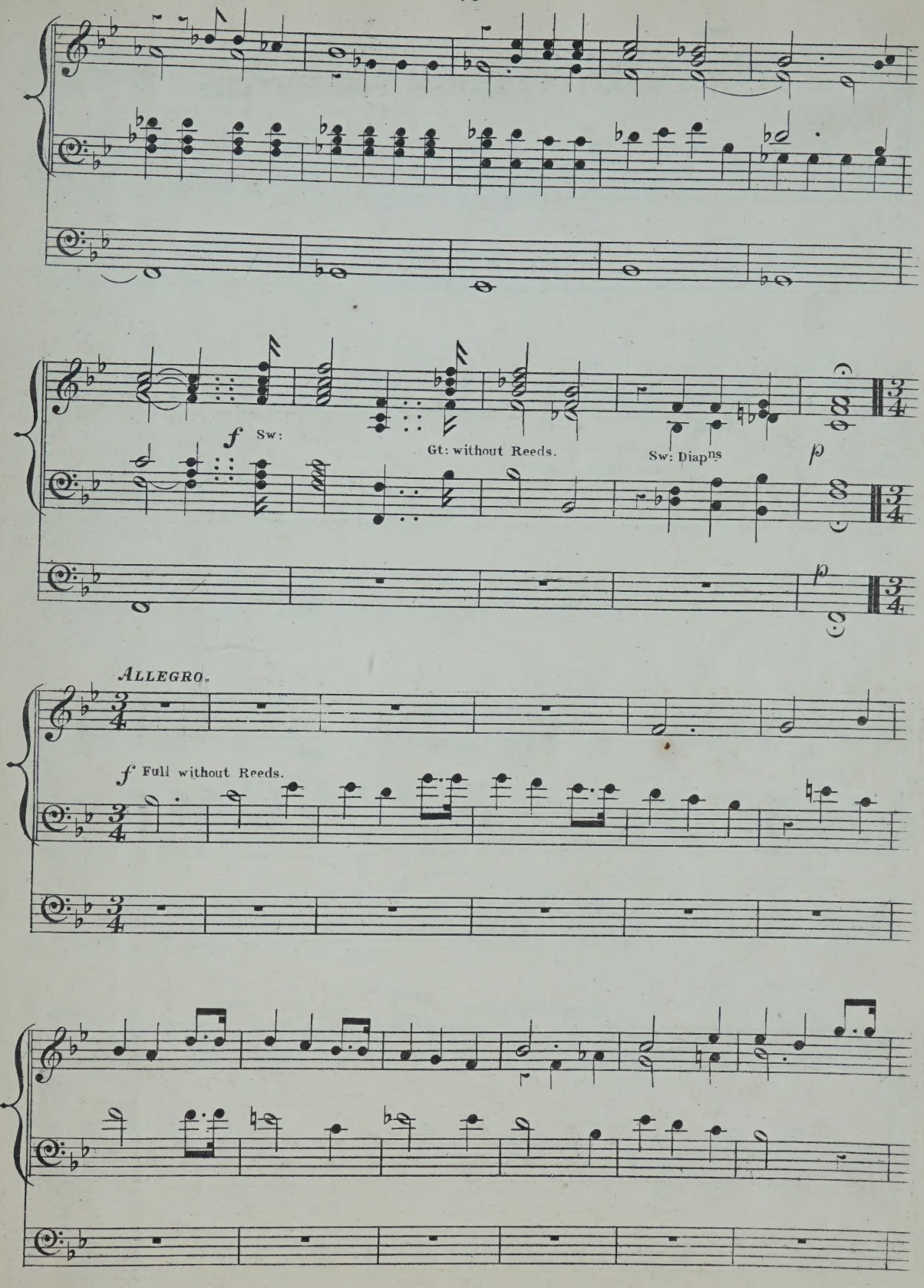

Sw:
f Gt:
p Sw:
p
Ch: Dulciana.

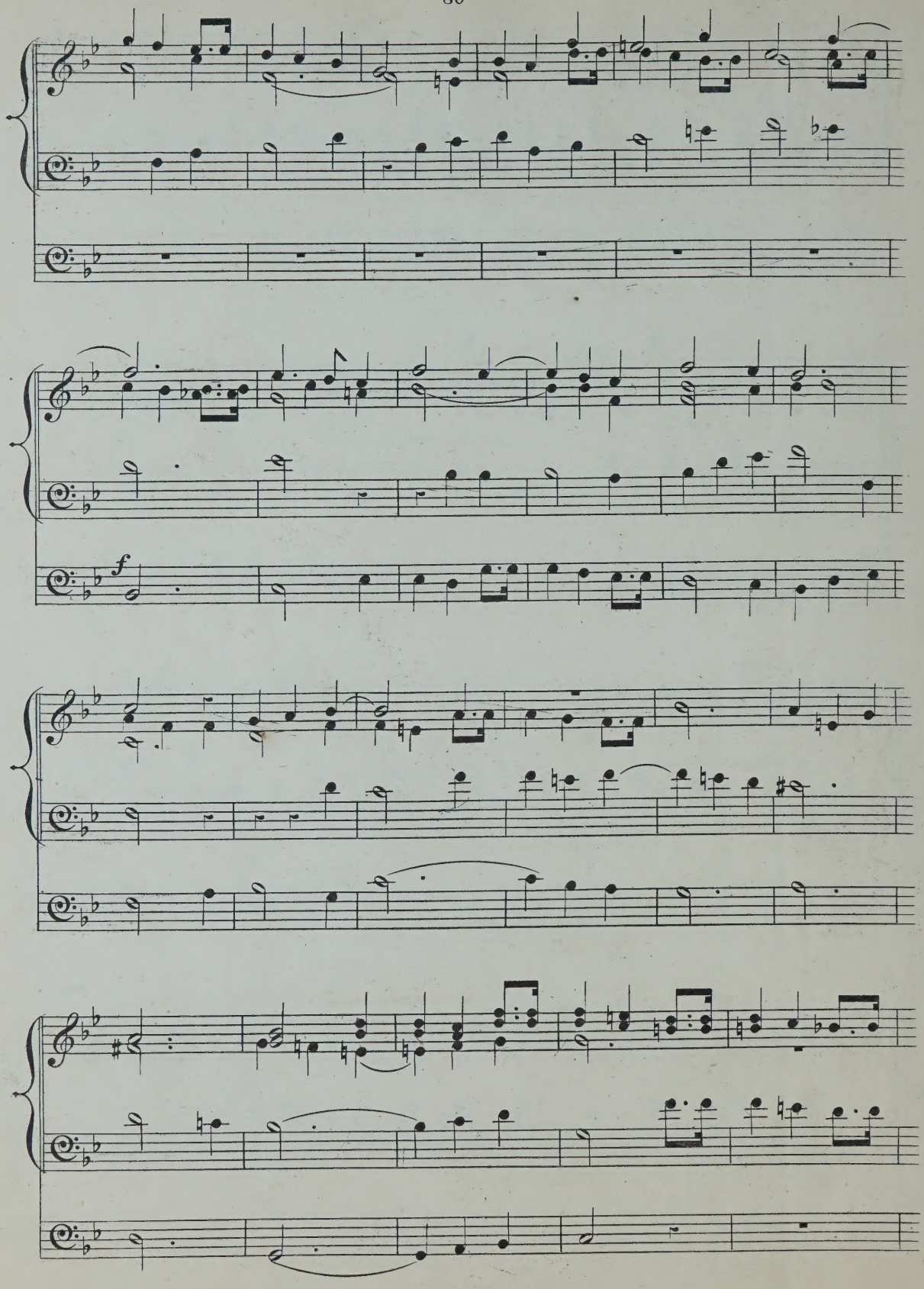
Der Erdkreis ist nun des Herrn.

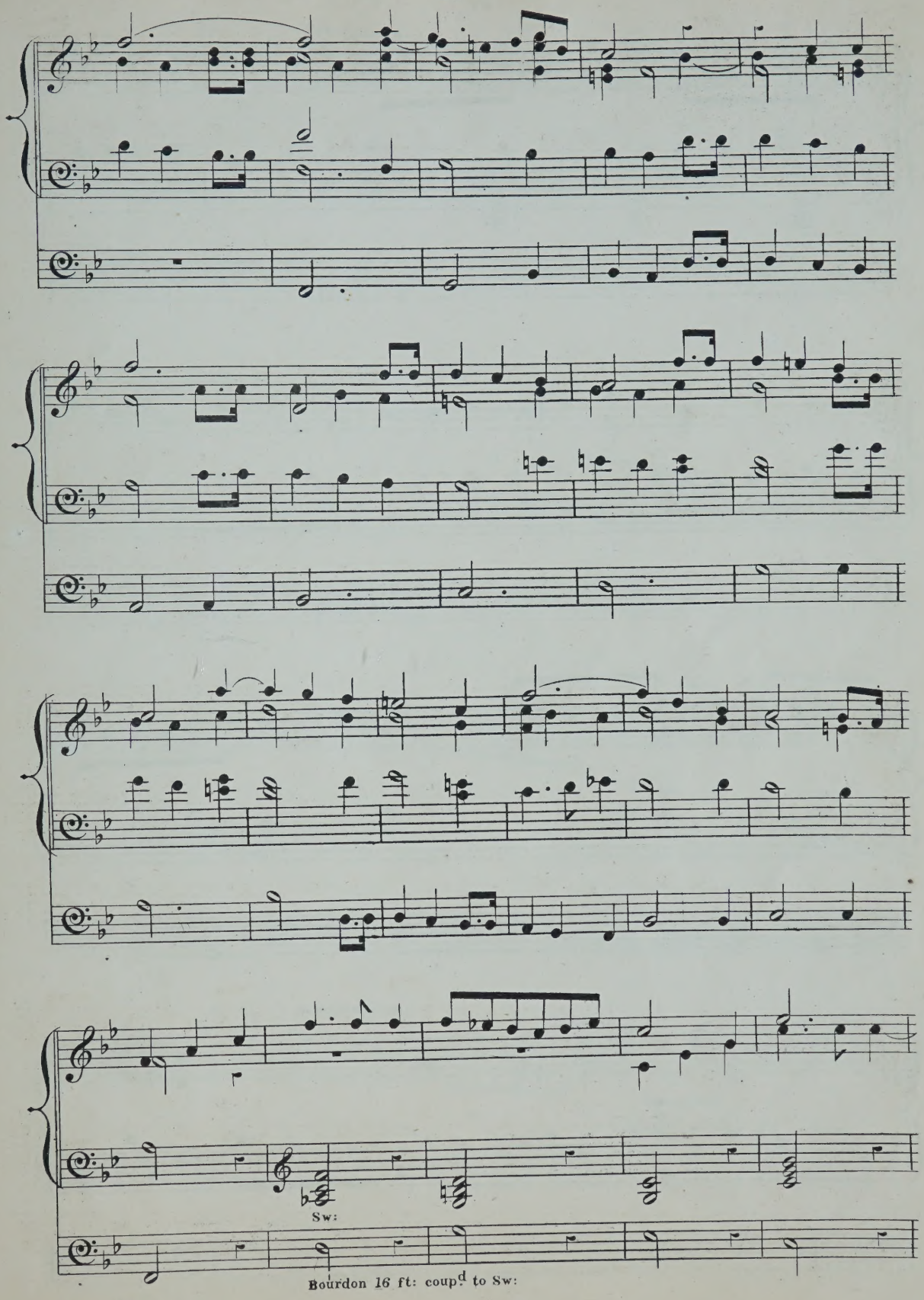
(ST PAUL.)

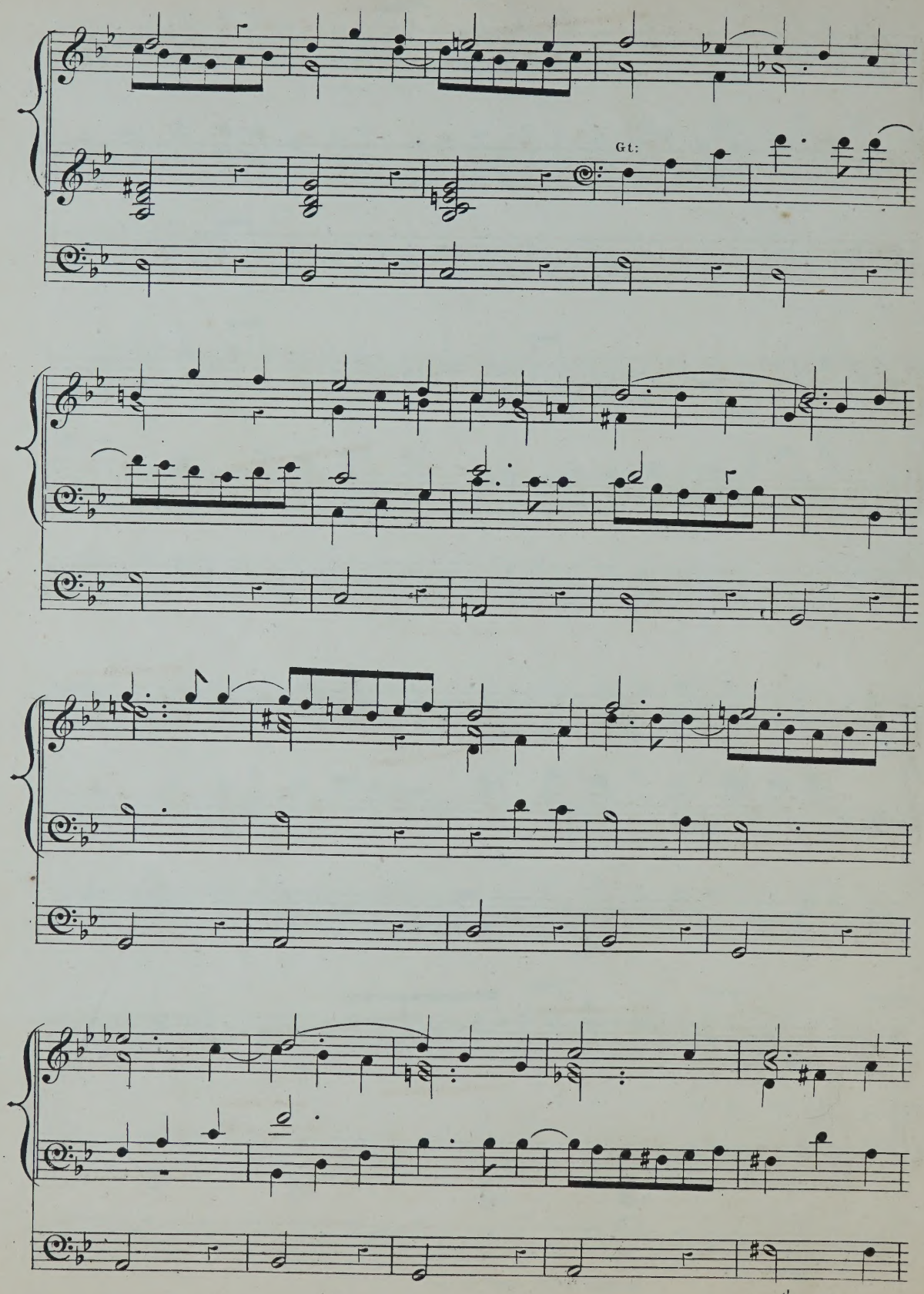
Mendelssohn.

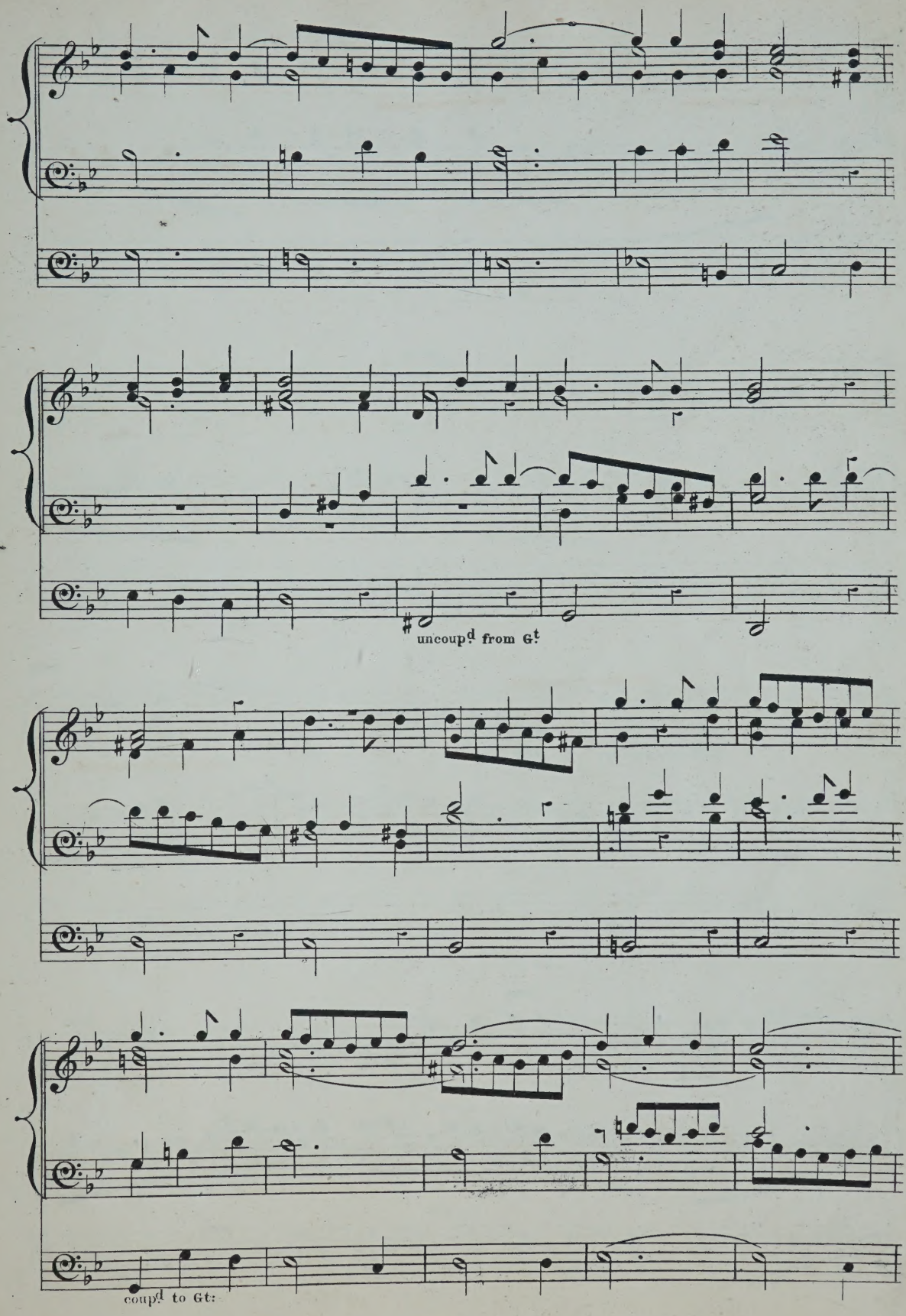


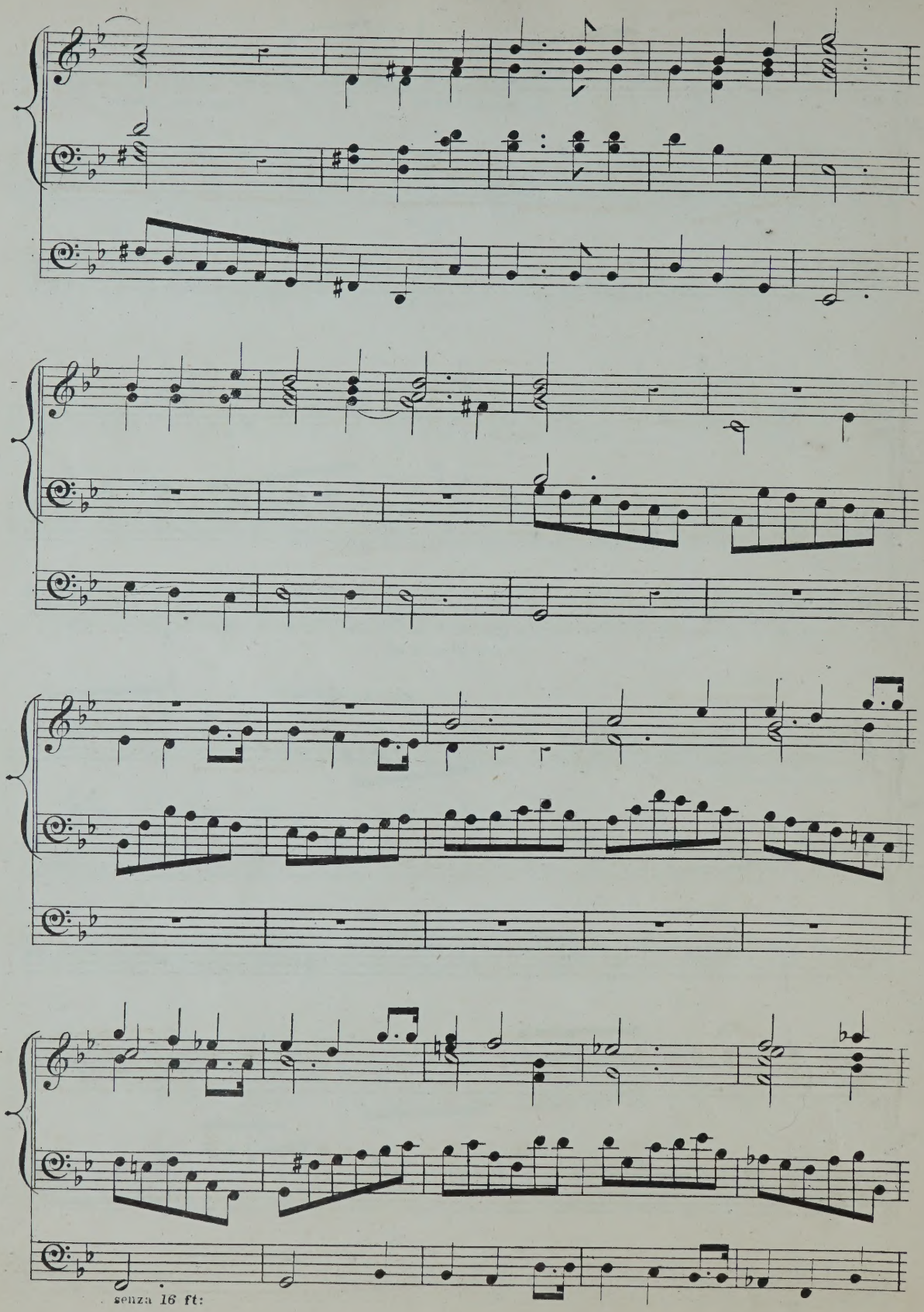

f Sw:
Gt: without Reeds.
Sw: Diapns
p
p
ALLEGRO.
f Full without Reeds.

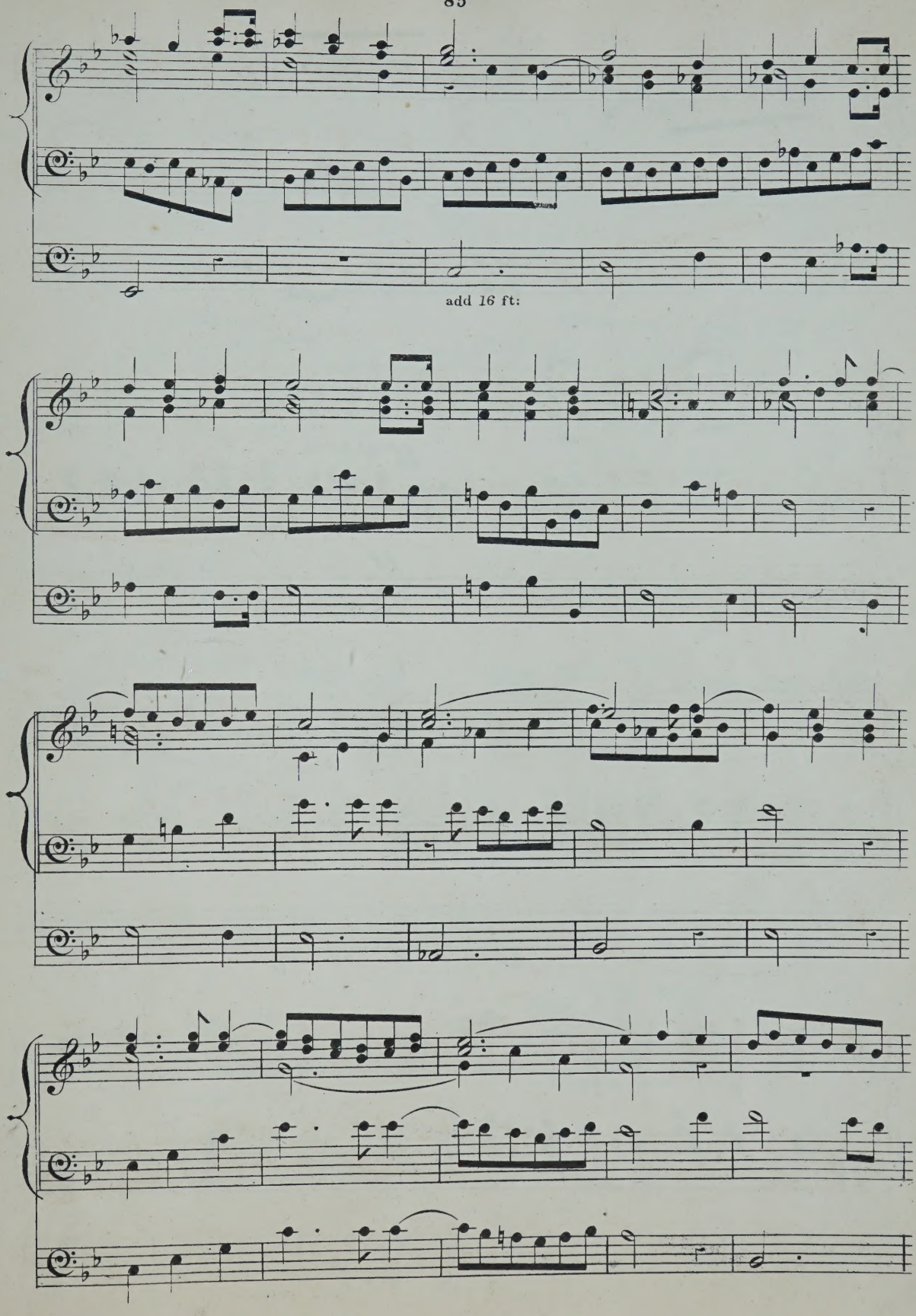

f

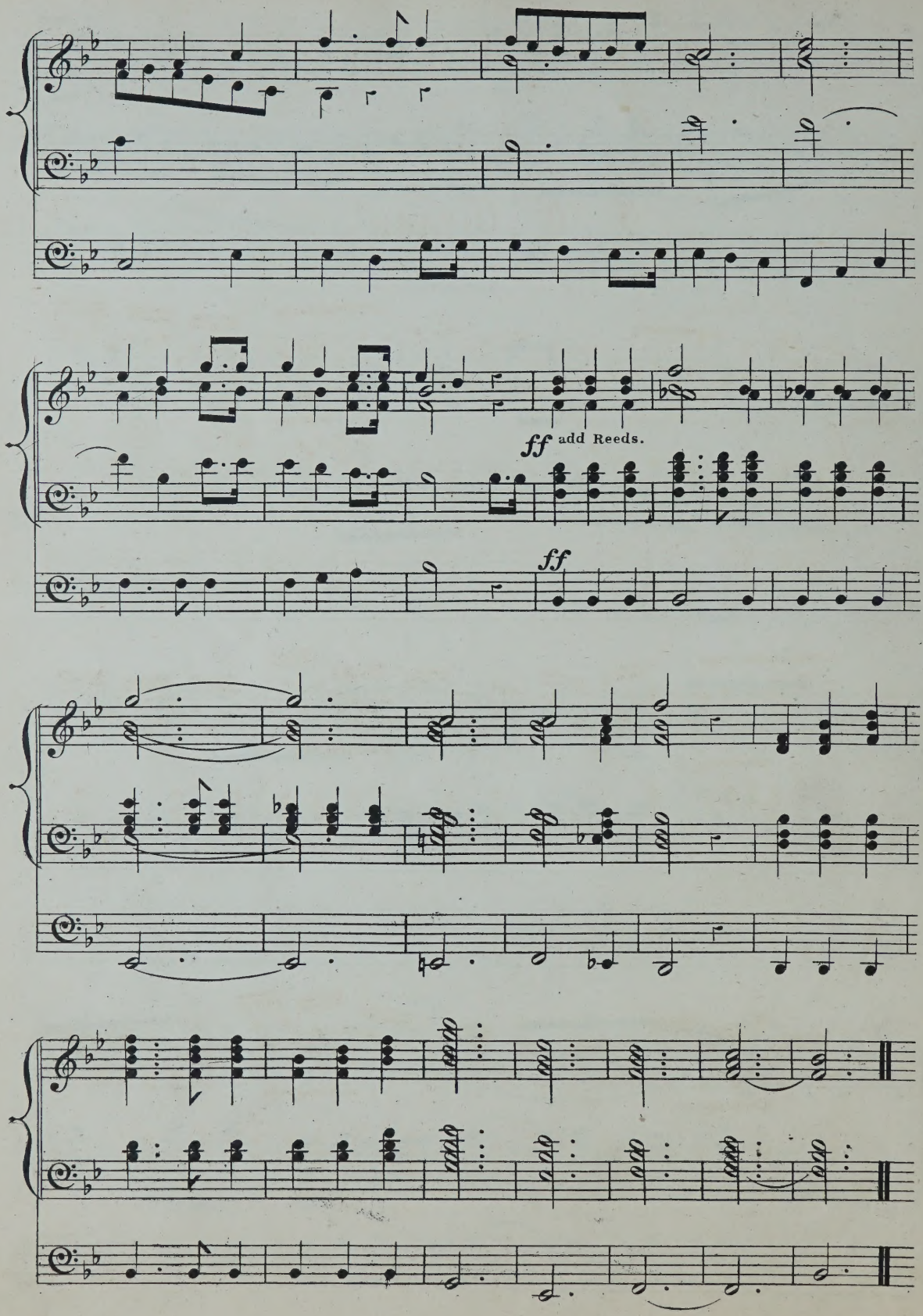

Sw:
Bourdon 16 ft: coupd to Sw:


Gt:
coupd to Gt:


uncoup.d from Gt.
coup.d to Gt:


senza 16 ft:

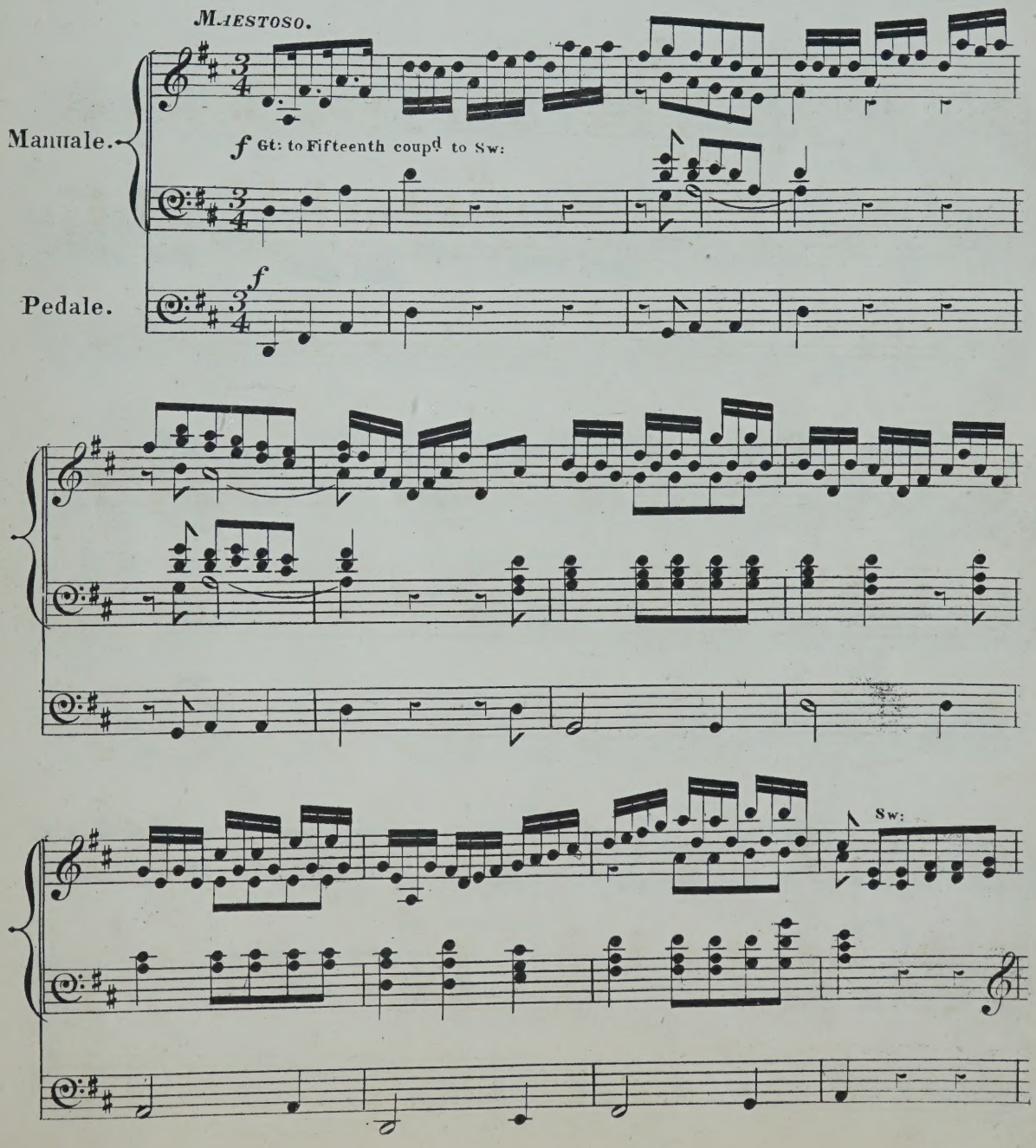

add 16 ft:

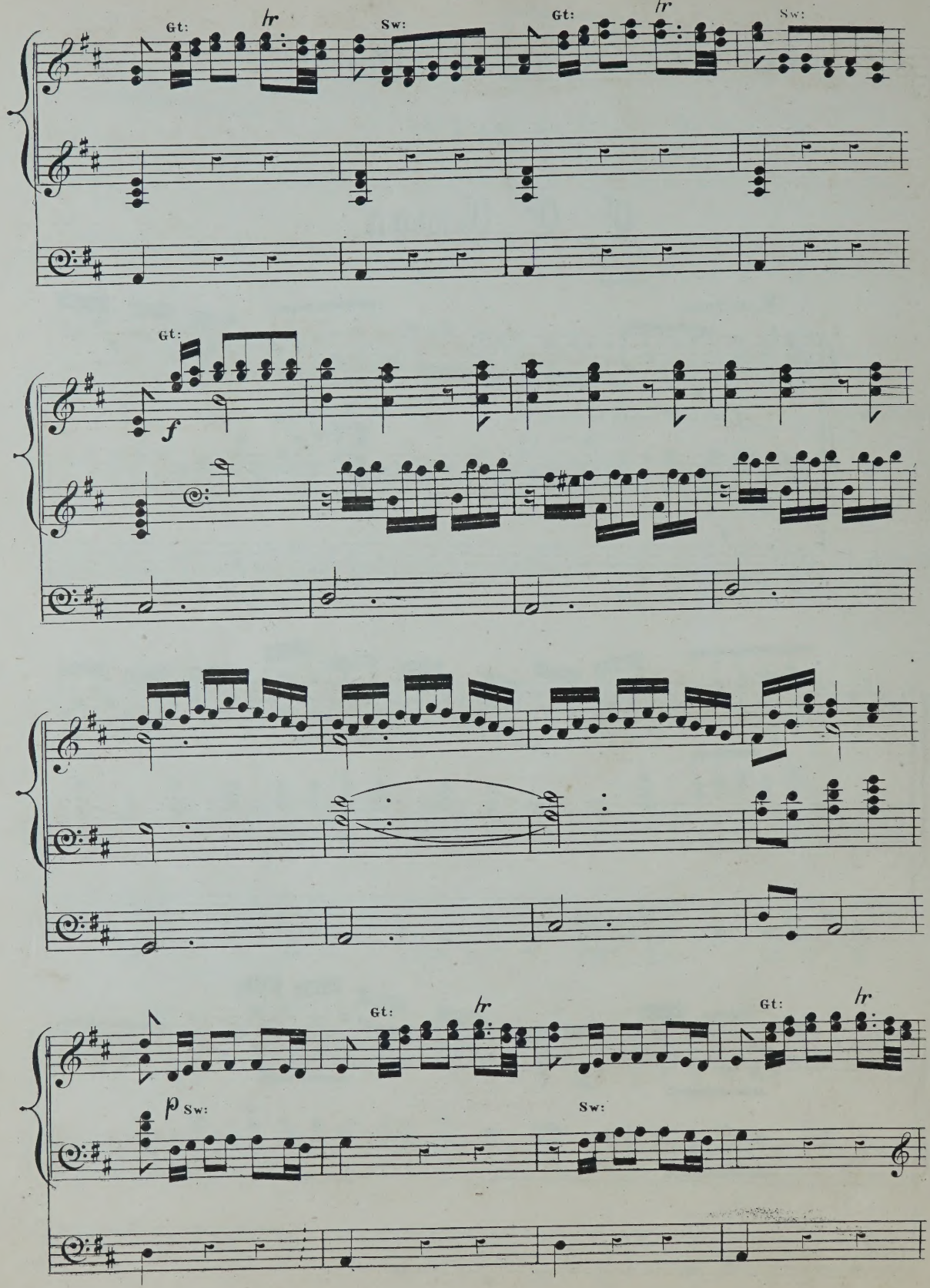

ff add Reeds.
ff

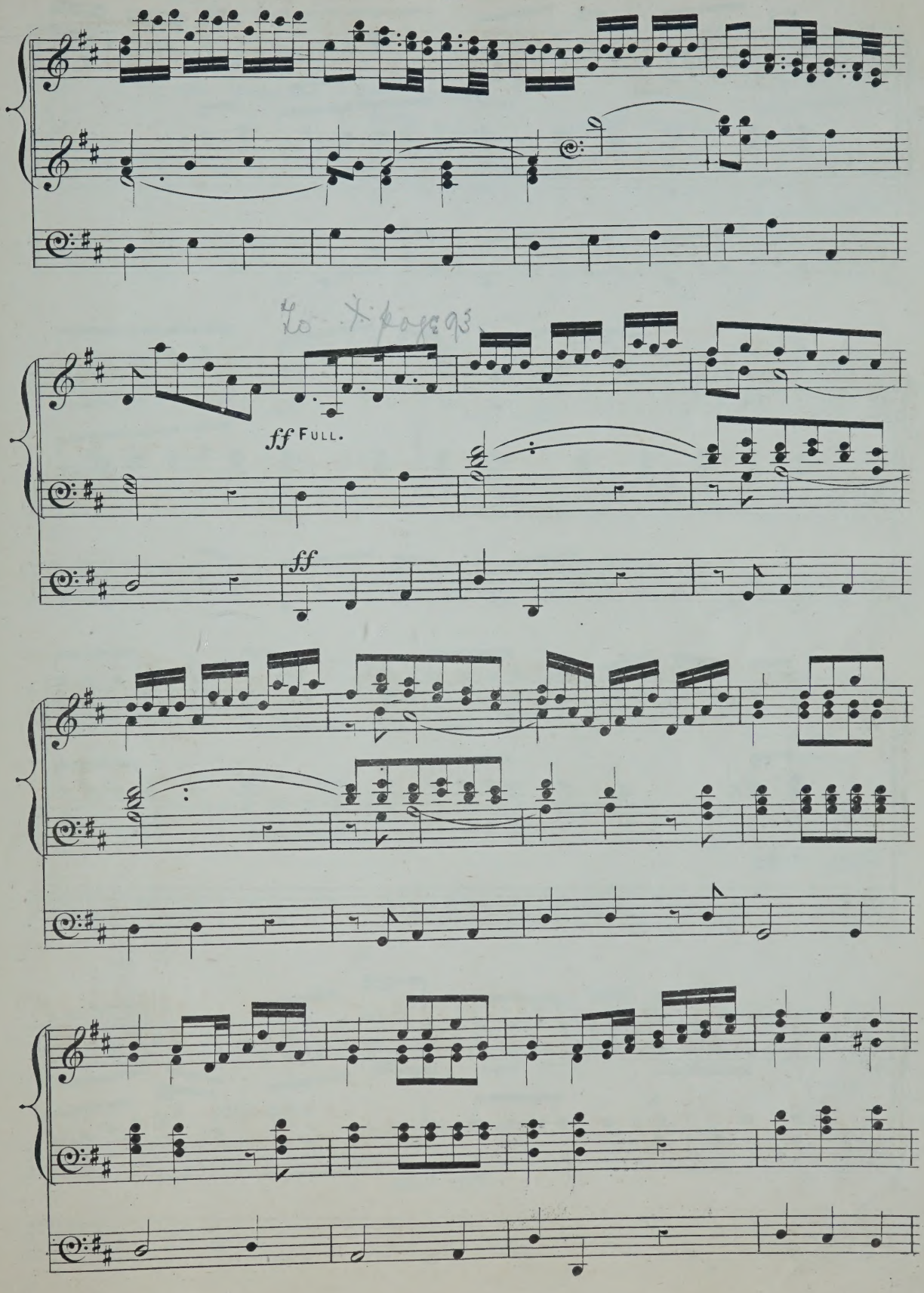
Te Deum laudamus.

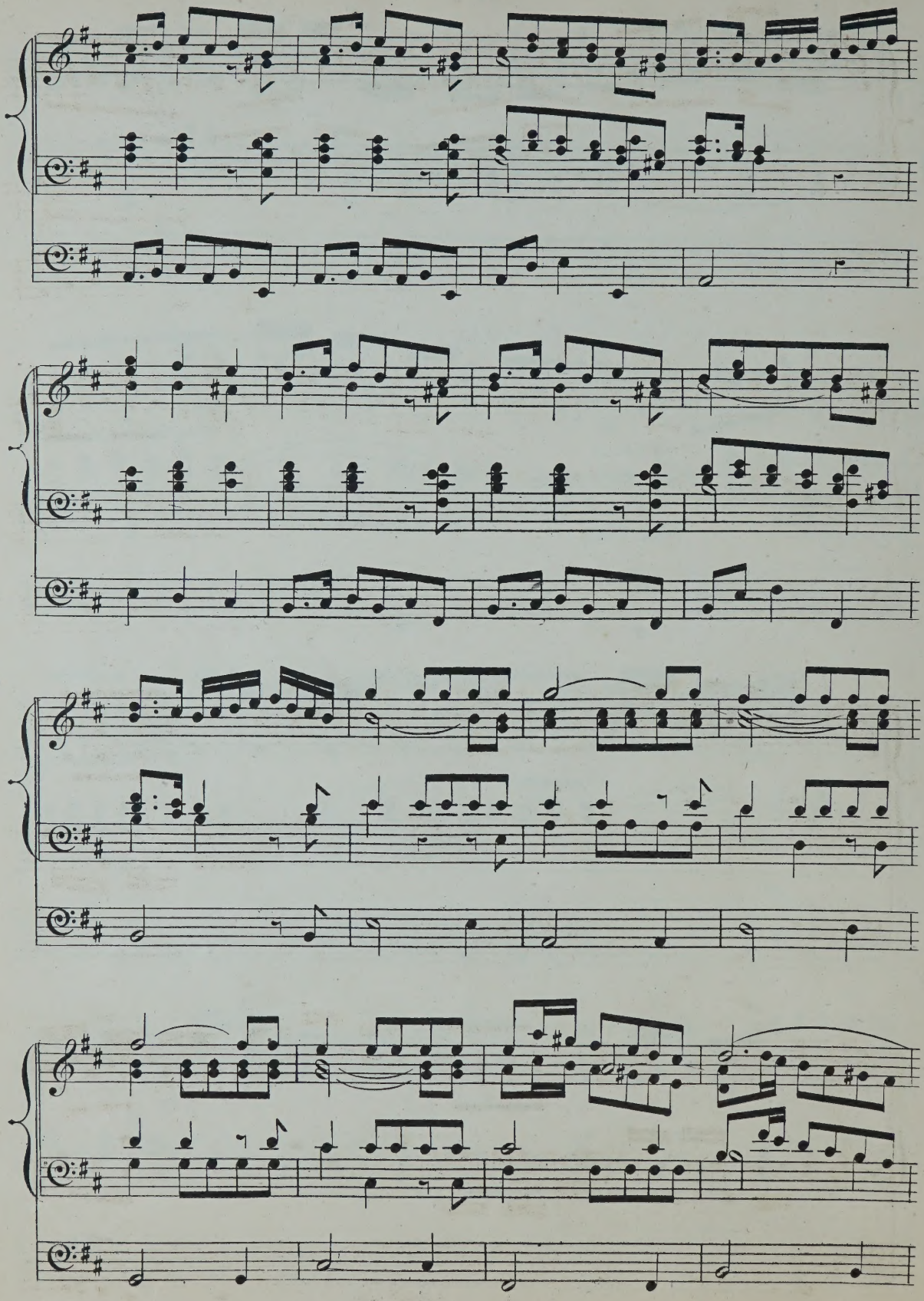
(TE DEUM.)

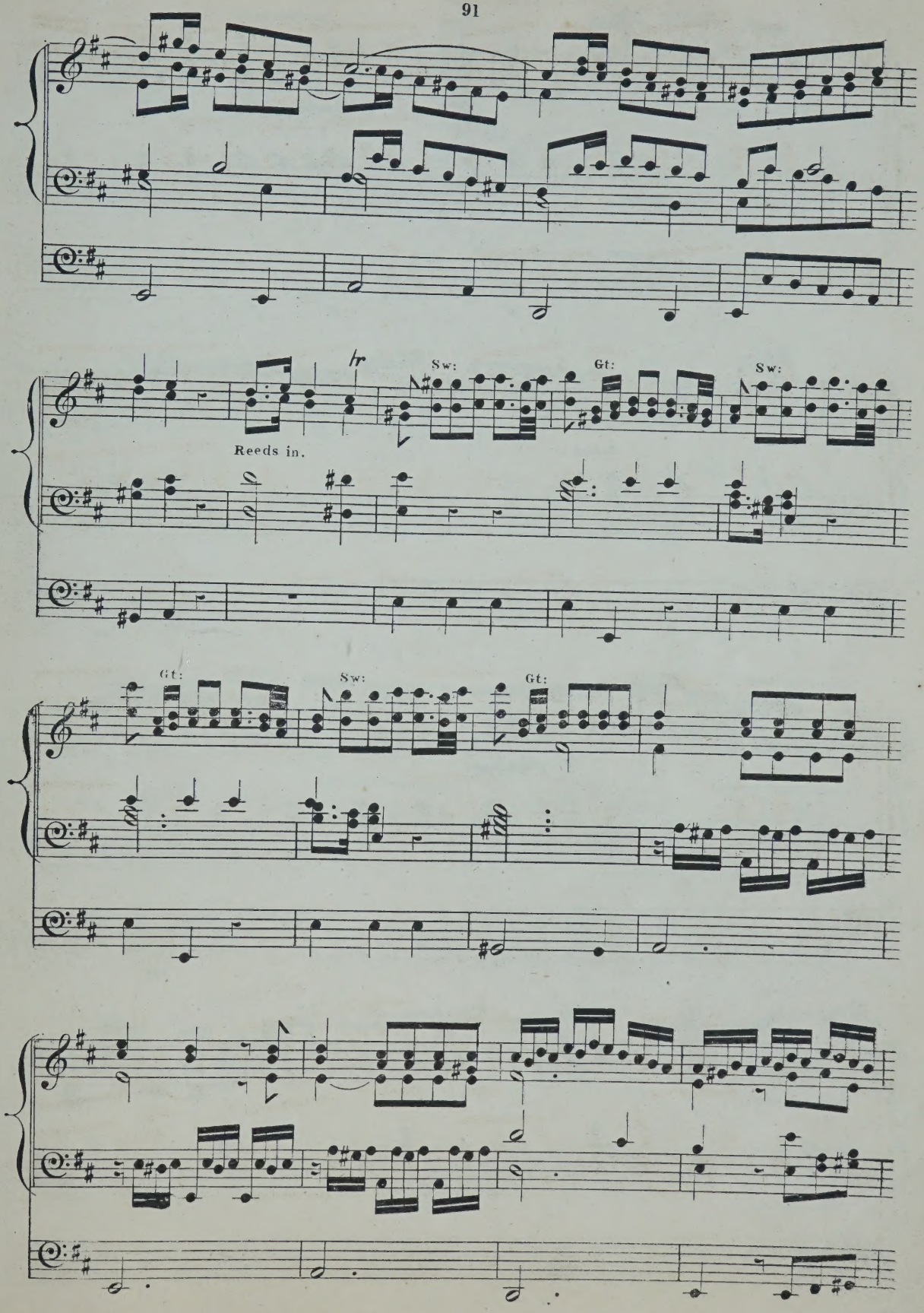
C. E. Graun.

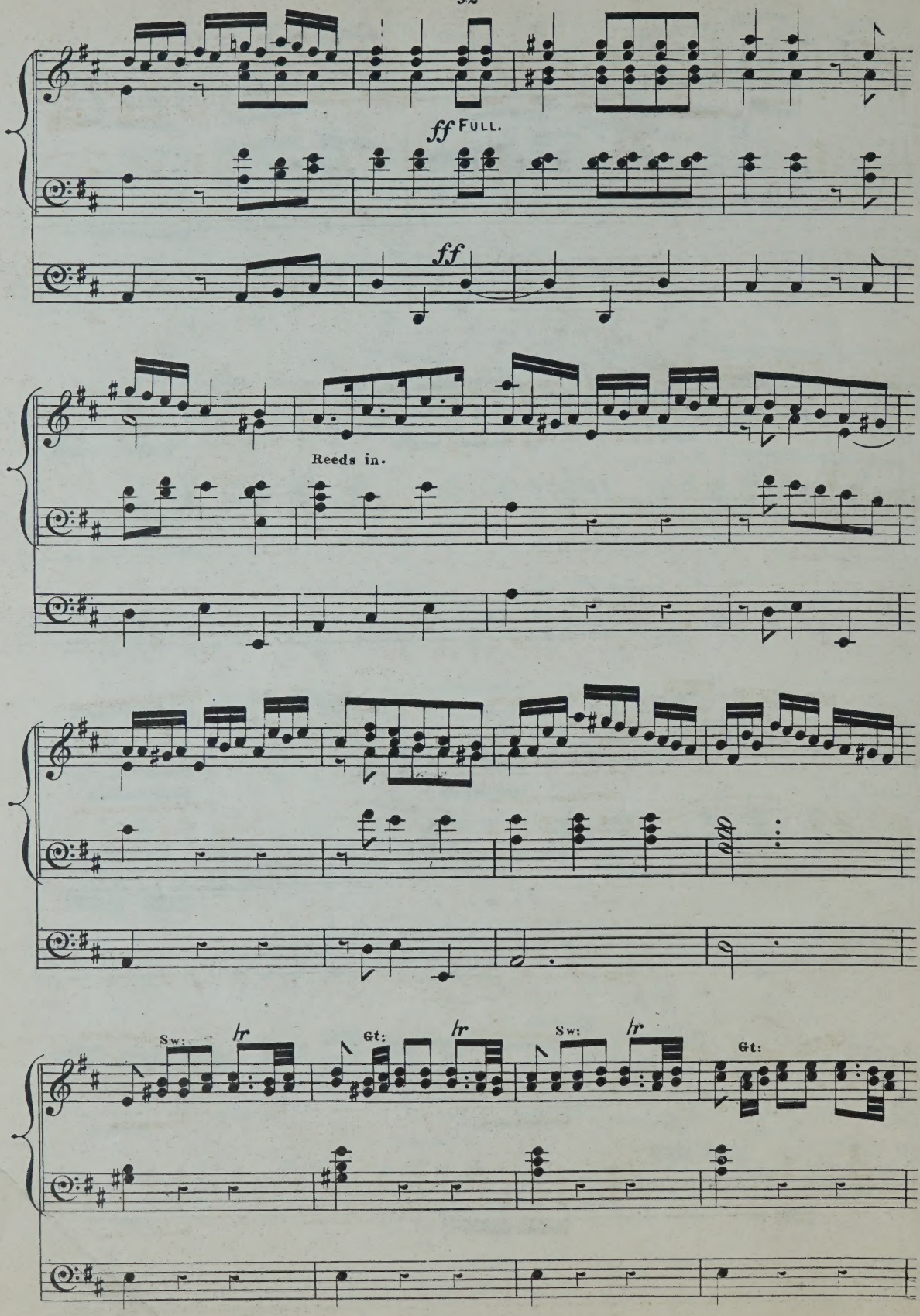


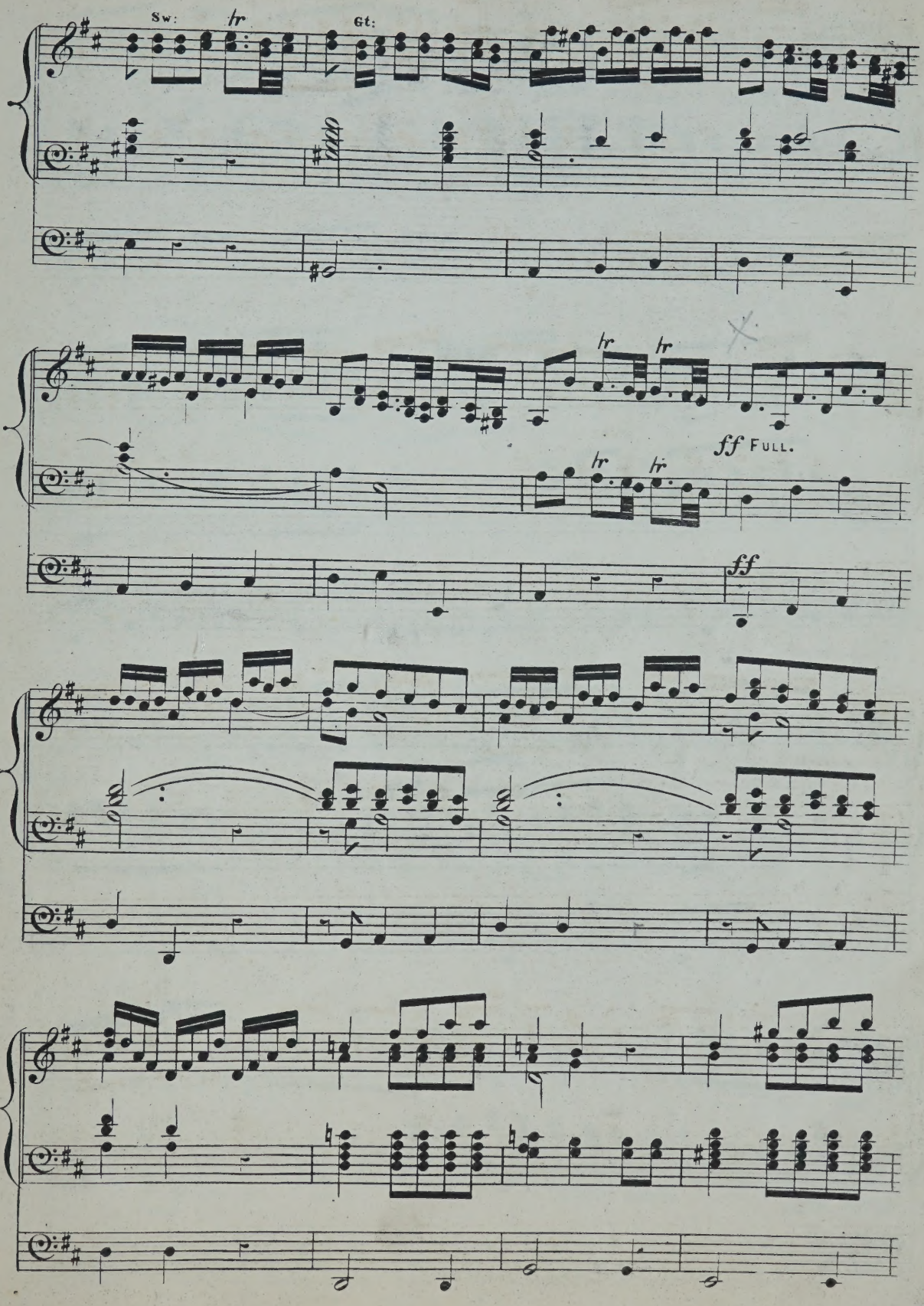

Gt:
hr
Sw:
Gt:
hr
Sw:
Gt:
f
Gt:
hr
Gt:
hr
p Sw:
Sw:

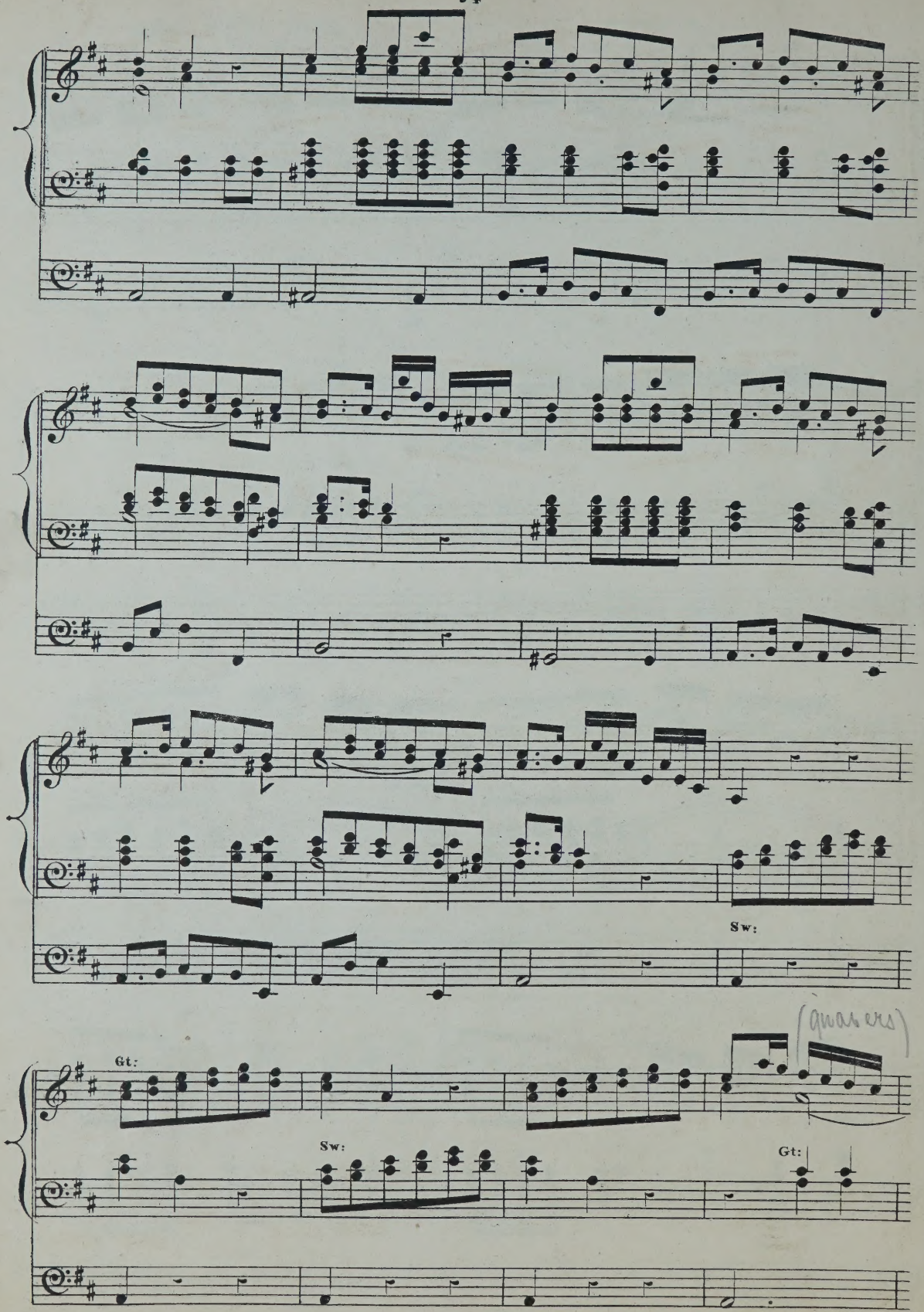

ff FULL.
ff

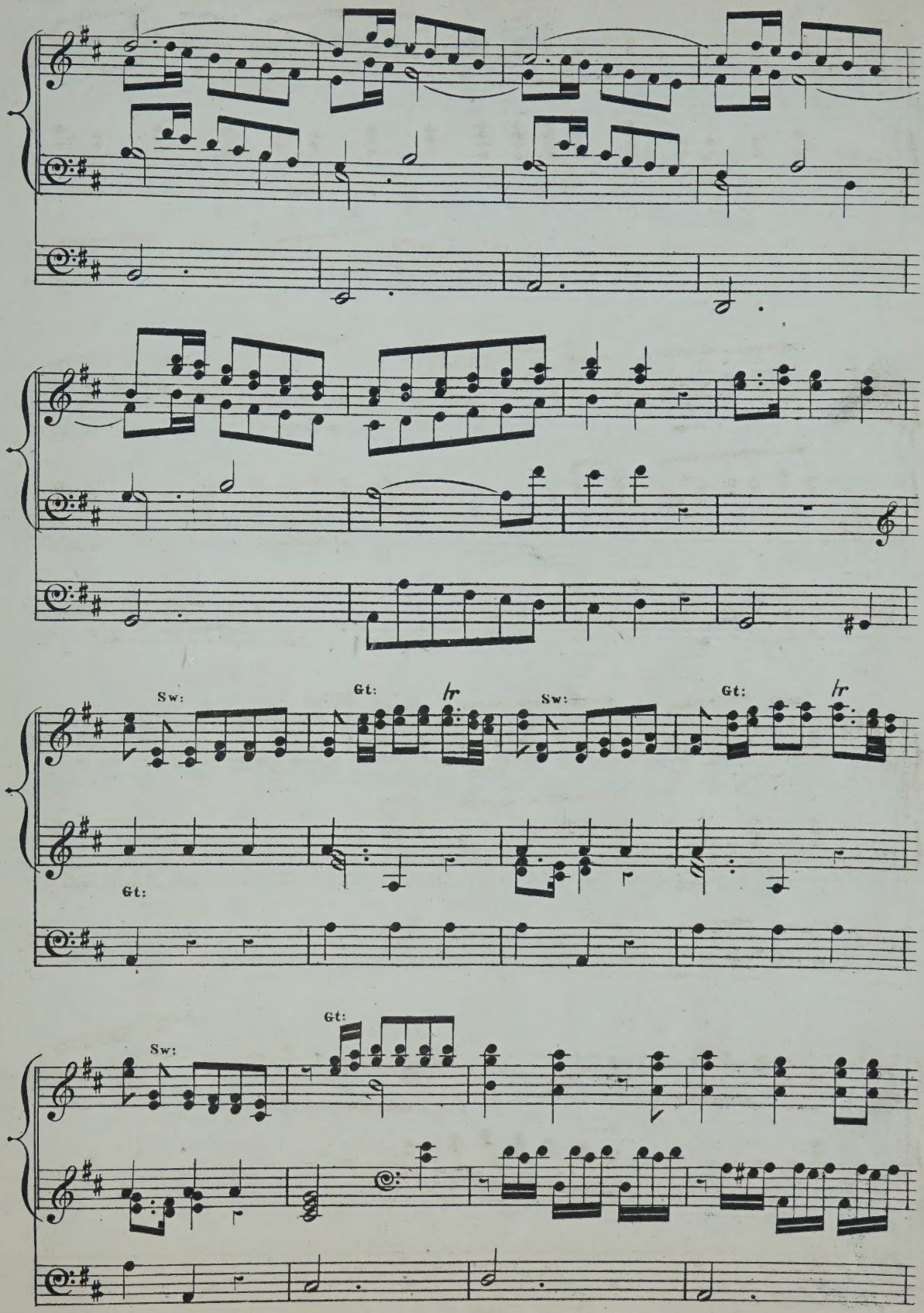


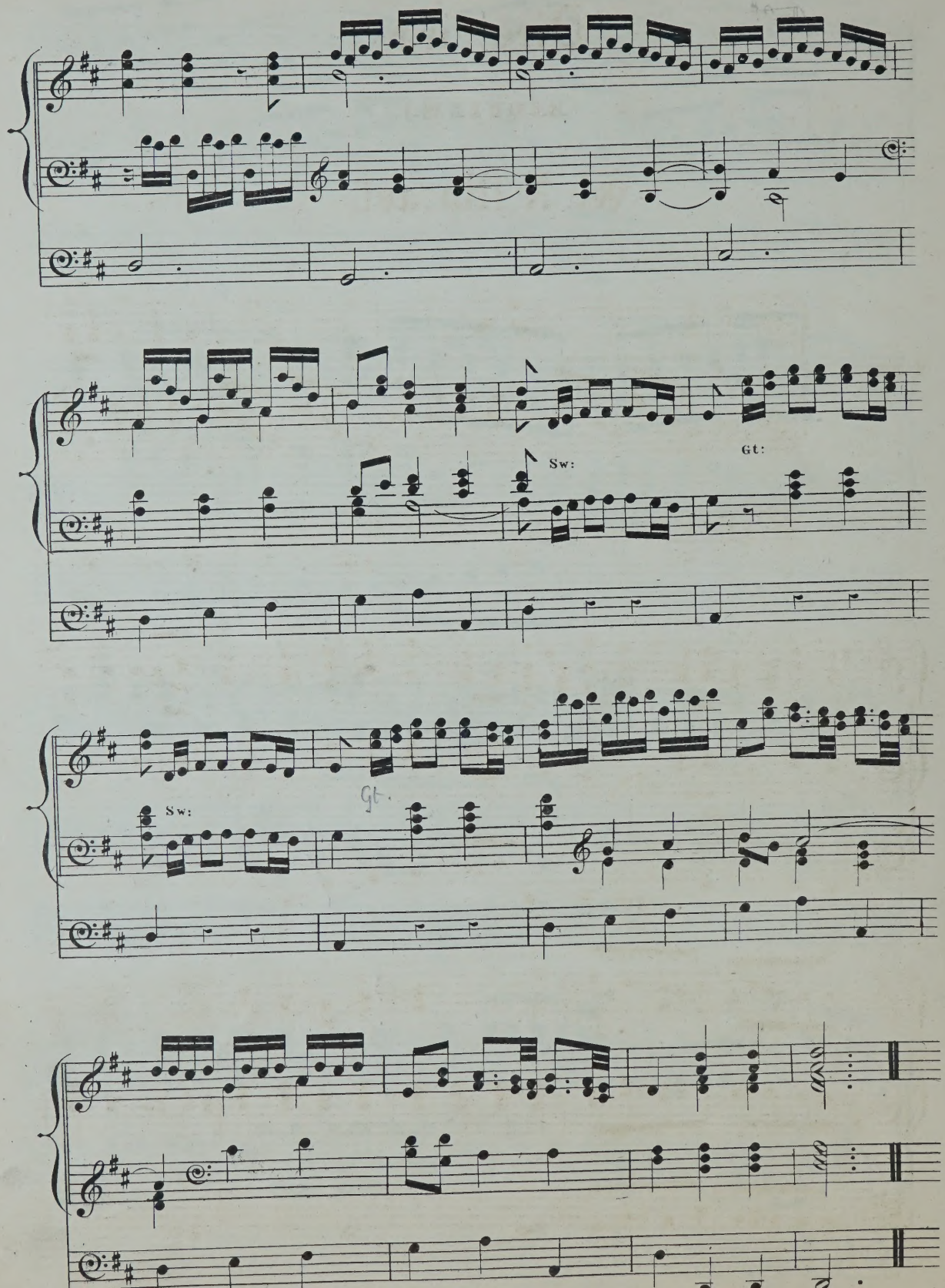

Reeds in.
Sw:
Gt:
Sw:
Gt:
Sw:
Gt:


ff Full.
ff
Reeds in.
Sw:
tr
Gt:
tr
Sw:
tr
Gt:


Sw:
tr
Gt:
tr
tr
ff FULL.
tr
tr
ff


Sw:
(quavers)
Gt:
Sw:
Gt:


Sw:
Gt:
tr
Sw:
Gt:
tr
Gt:
Gt:
Sw:
Gt:

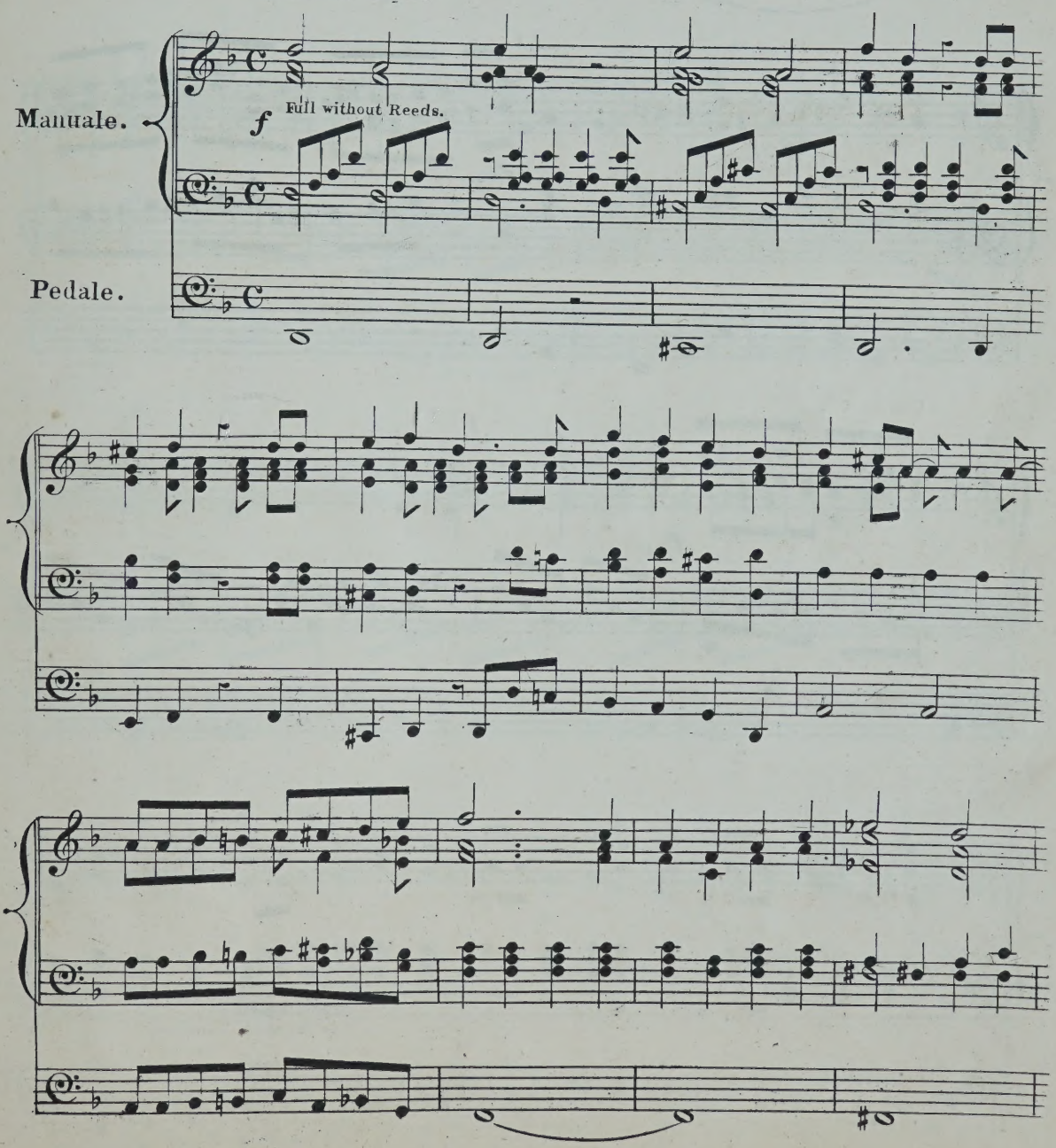

Sw:
Gt:
Sw:
Gt.

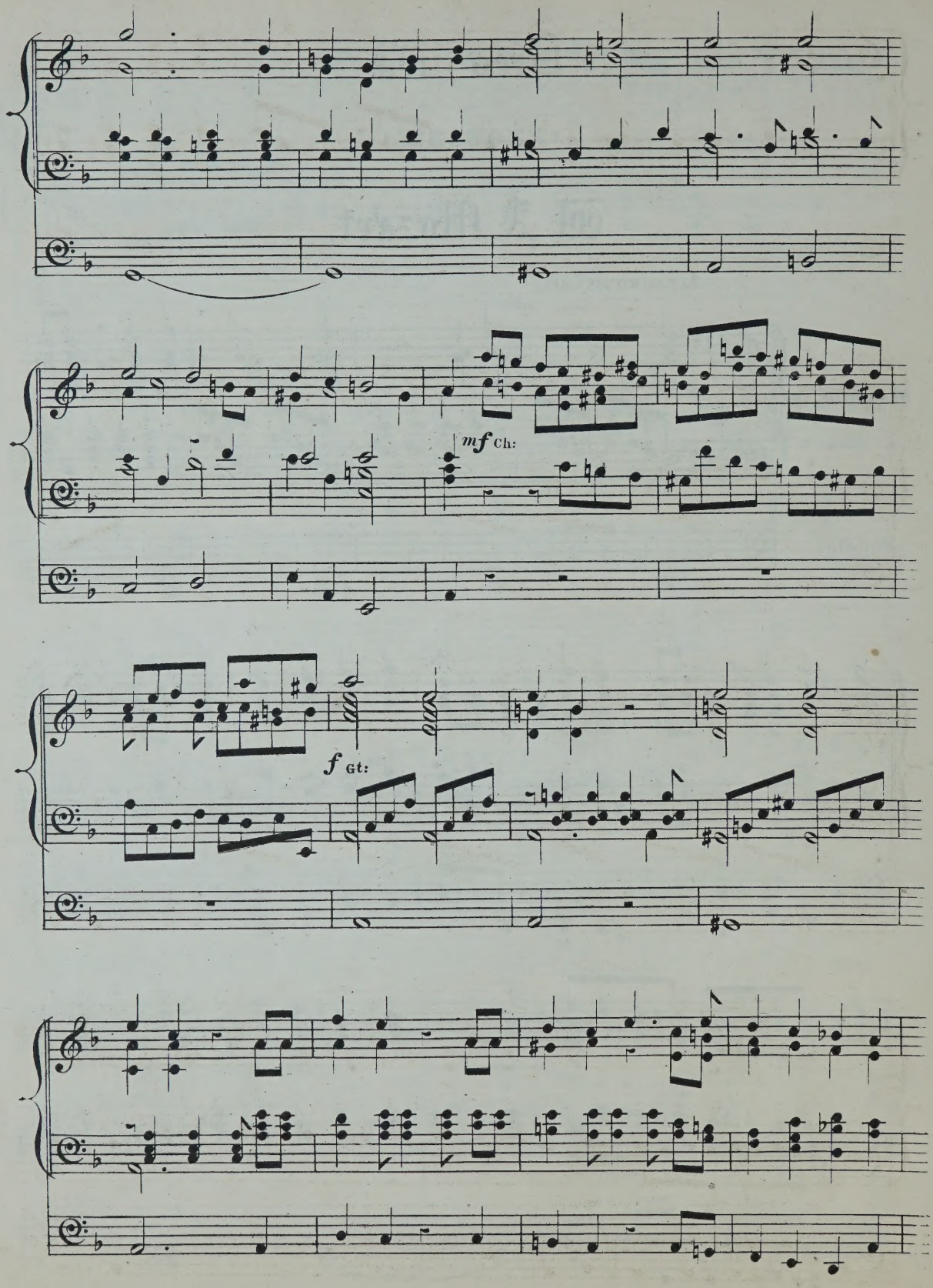
Dies iræ.

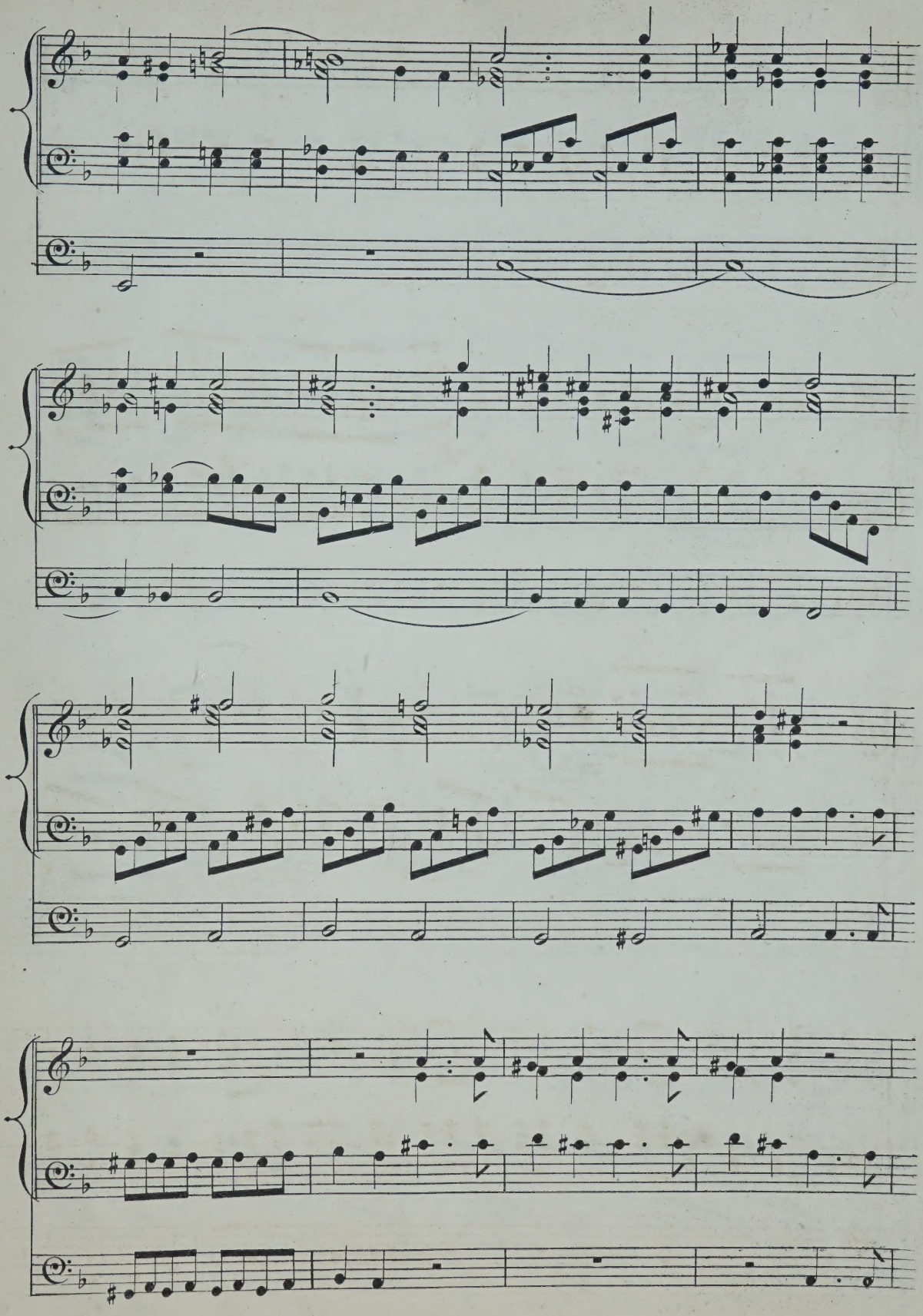
(REQUIEM.)

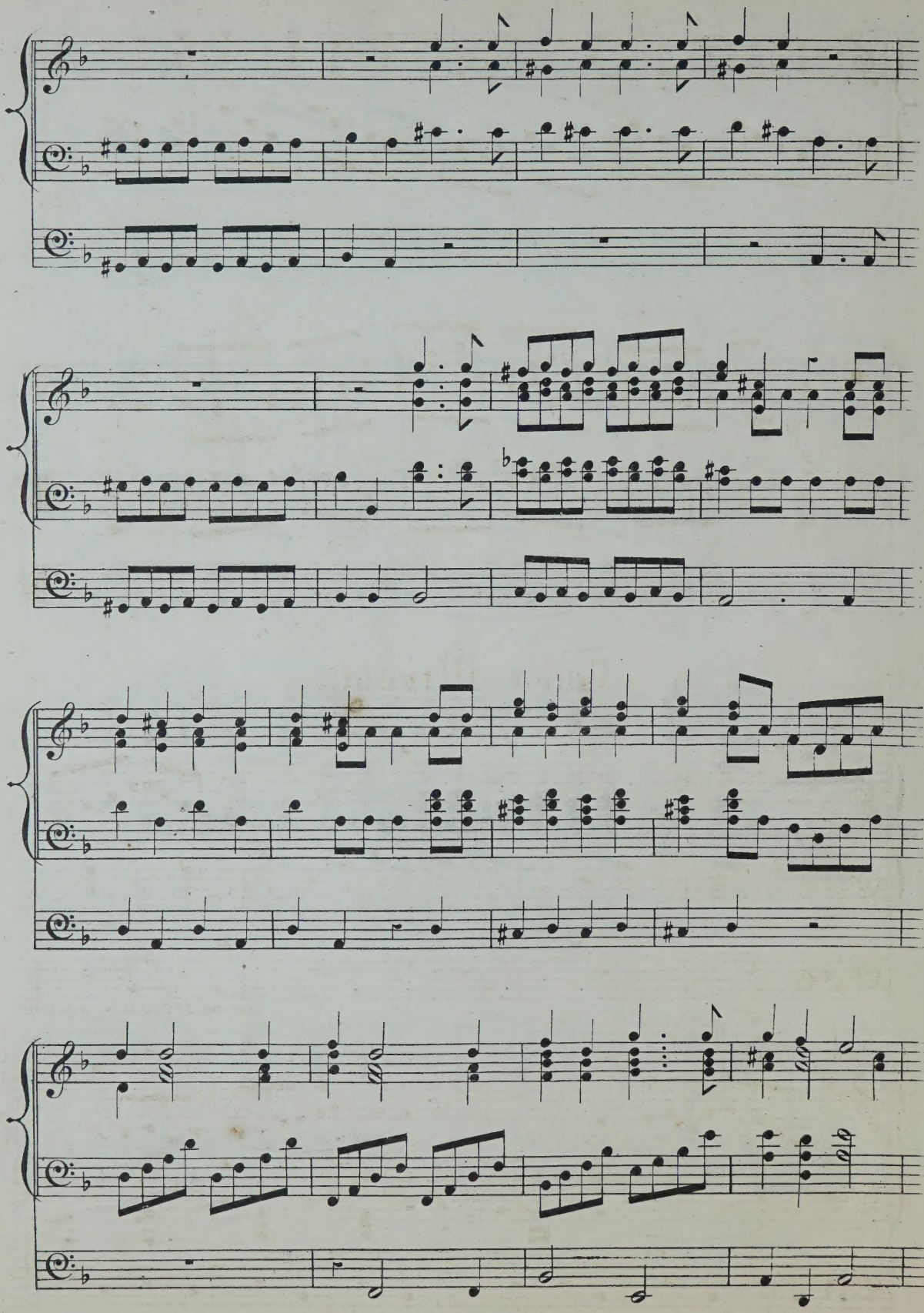
W. A. Mozart.

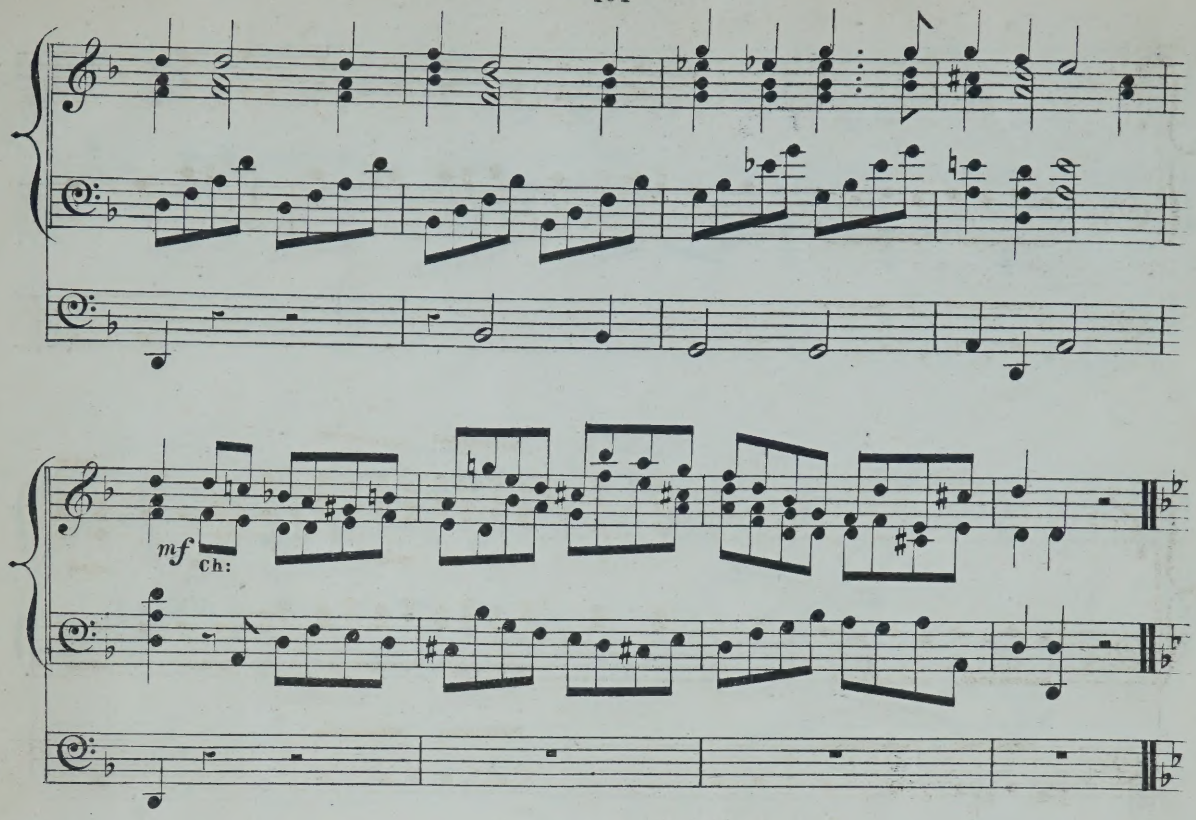
ALLEGRO ASSAI.



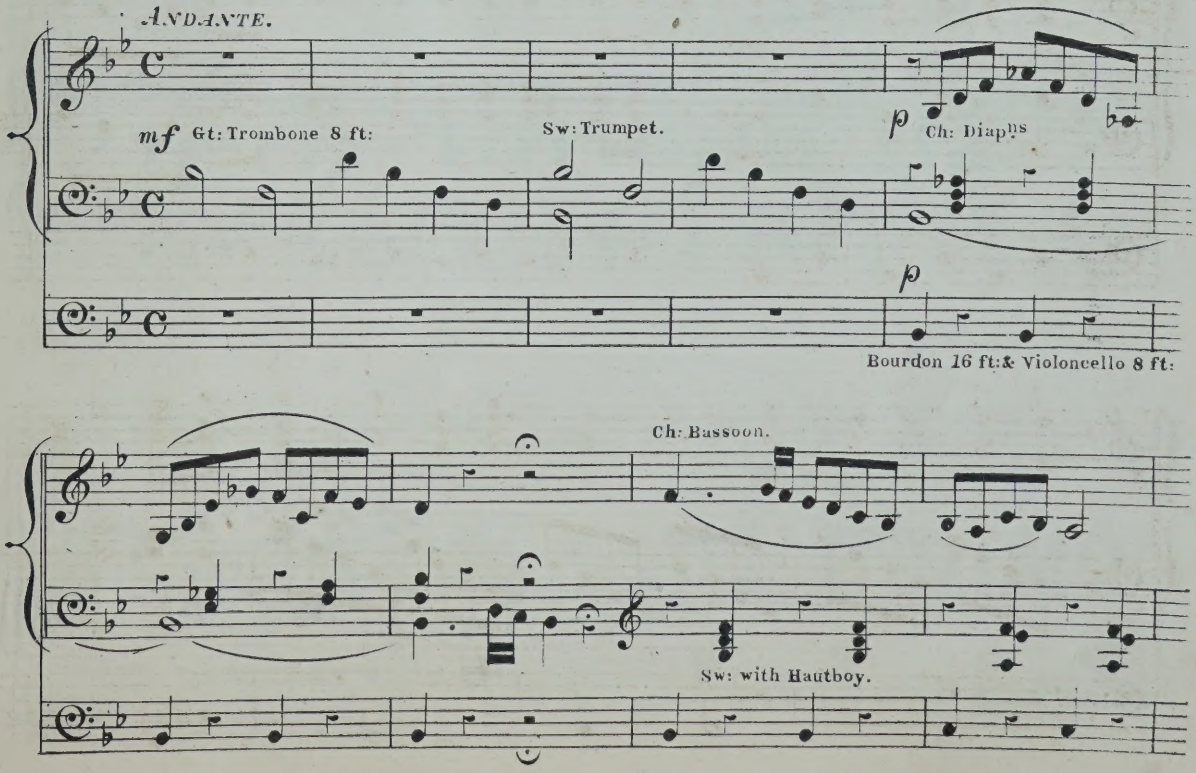

mf Ch:
f Gt:

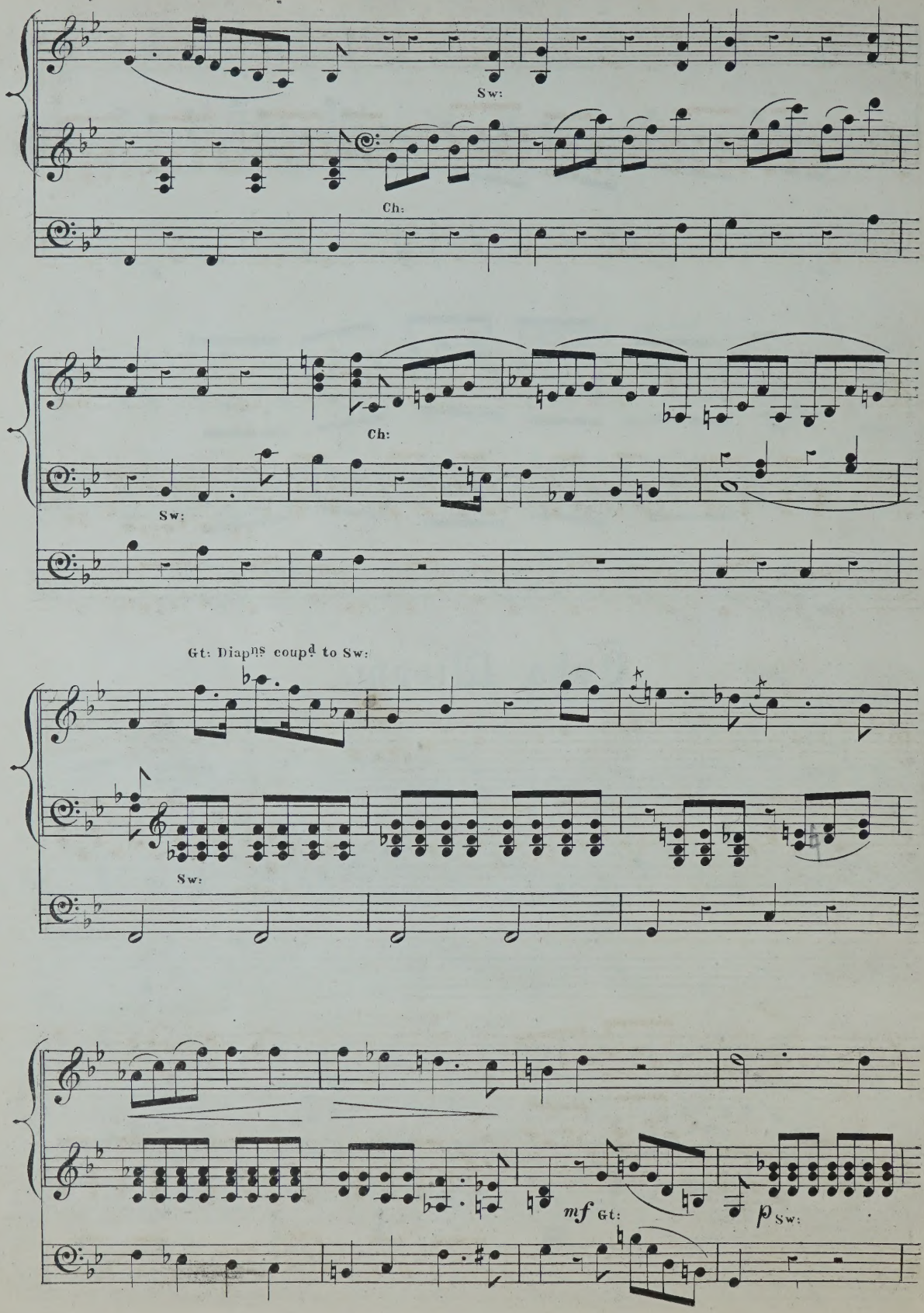


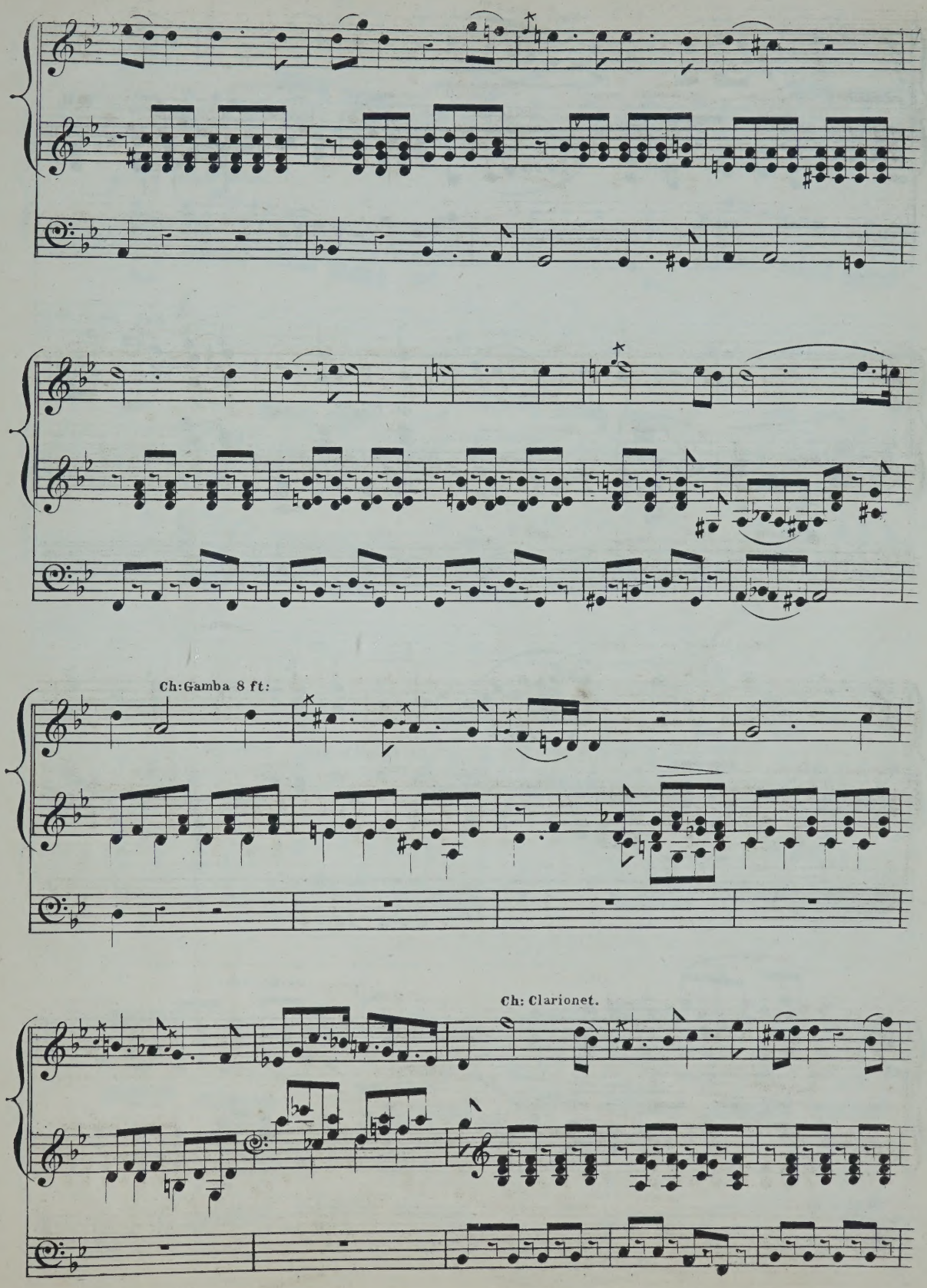


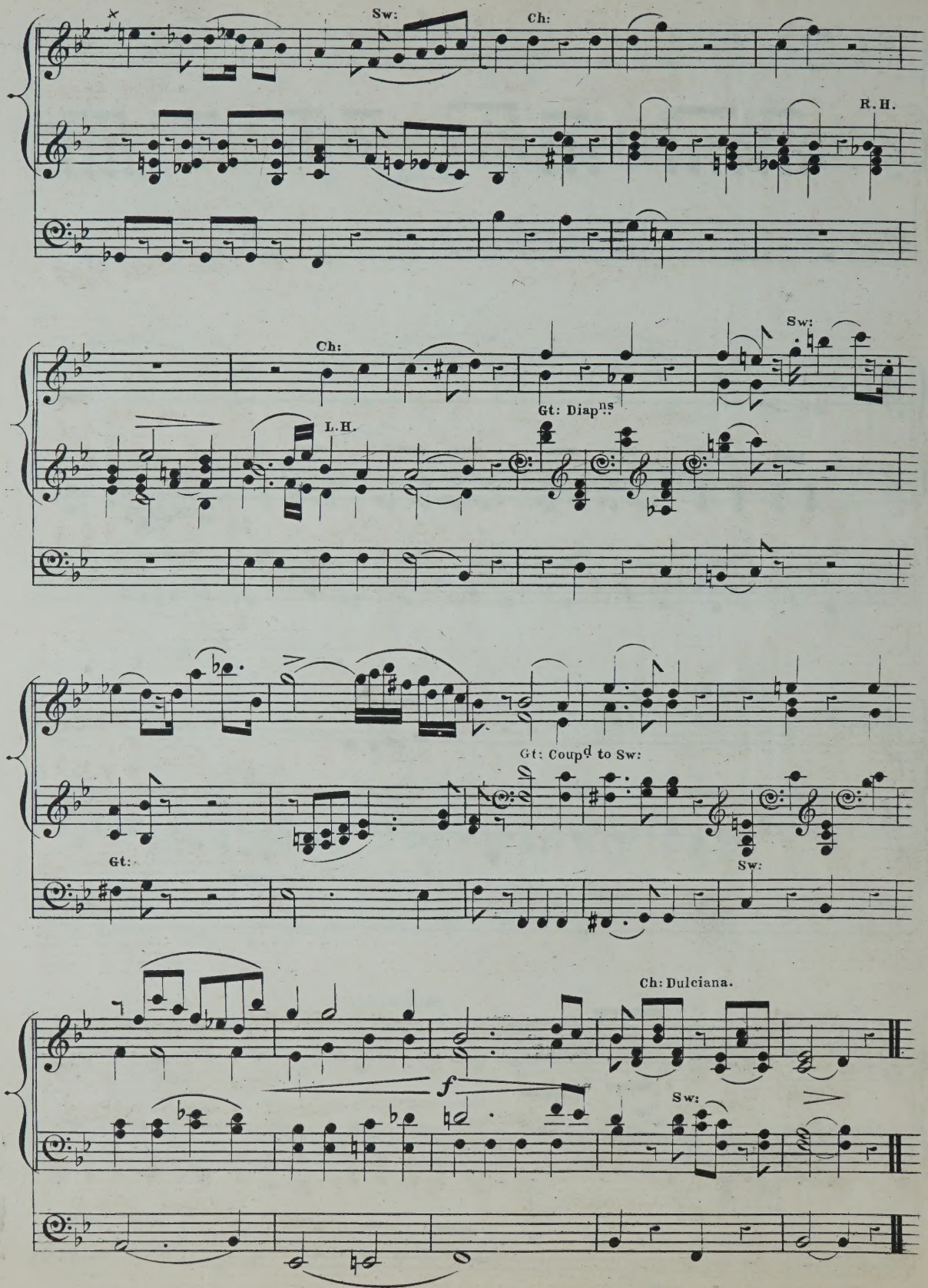

mf
Ch:

Tuba Mirum.

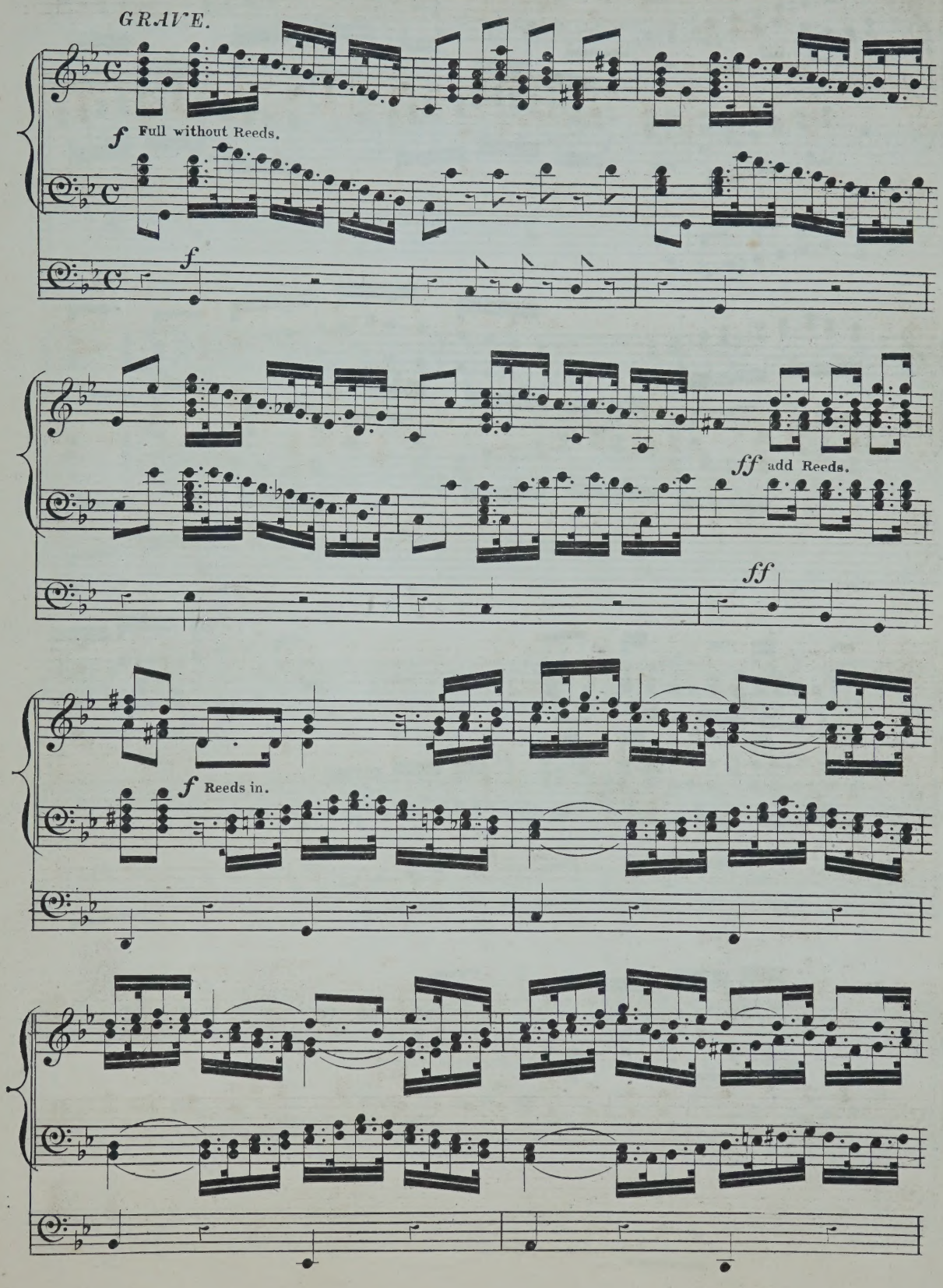

ANDANTE.
mf Gt: Trombone 8 ft:
Sw: Trumpet.
p Ch: Diapns
p
Bourdon 16 ft: & Violoncello 8 ft:
Ch: Bassoon.
Sw: with Hautboy.

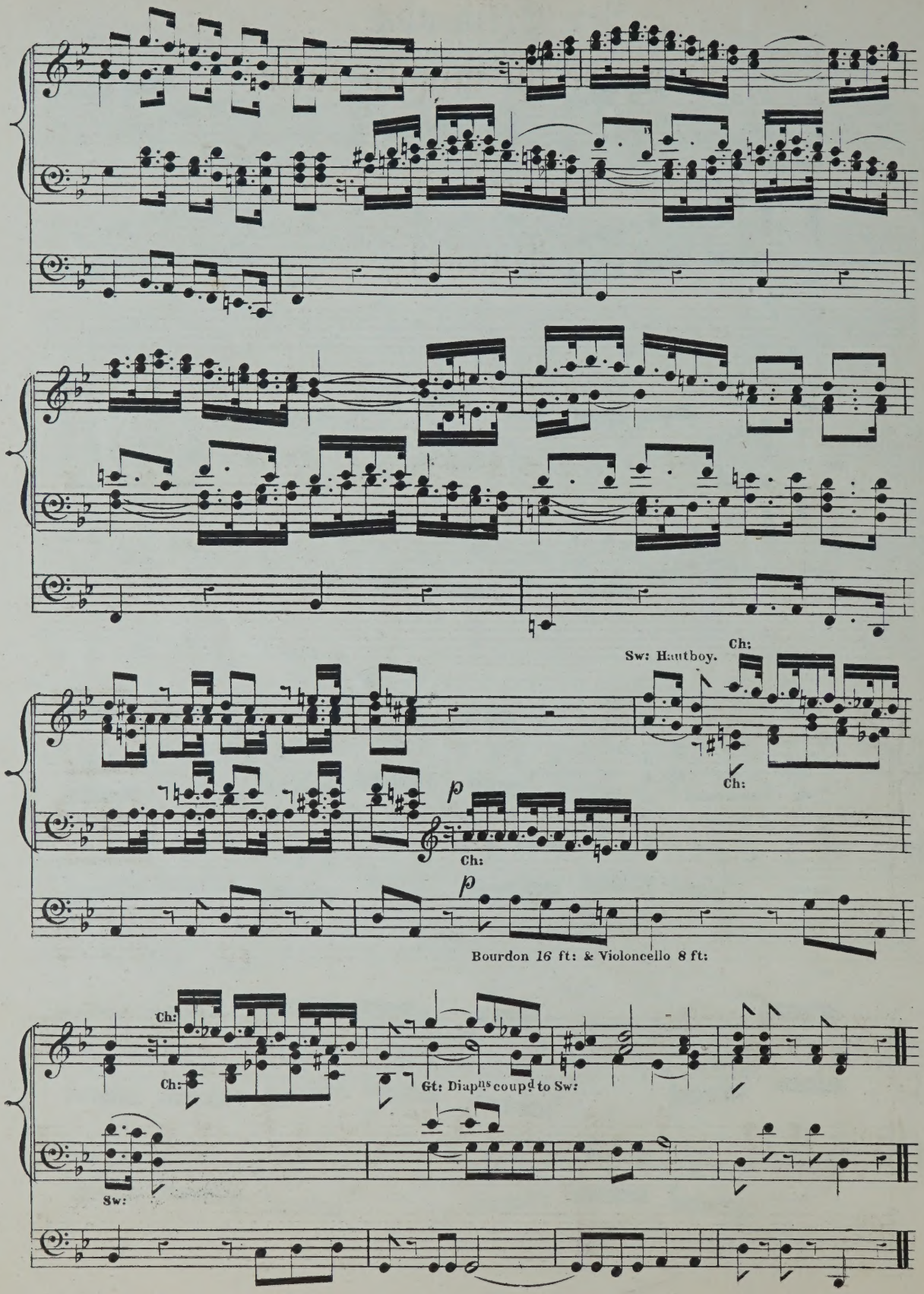

Sw:
Ch:
Ch:
Sw:
Gt: Diapns coupd to Sw:
Sw:
mf Gt:
p Sw:


Ch: Gamba 8 ft:
Ch: Clarionet.


Sw:
Ch:
R.H.
Ch:
L.H.
Gt: Diapns
Sw:
Gt: Coupd to Sw:
Gt:
Sw:
Ch: Dulciana.
f
Sw:

Rex Tremendæ.

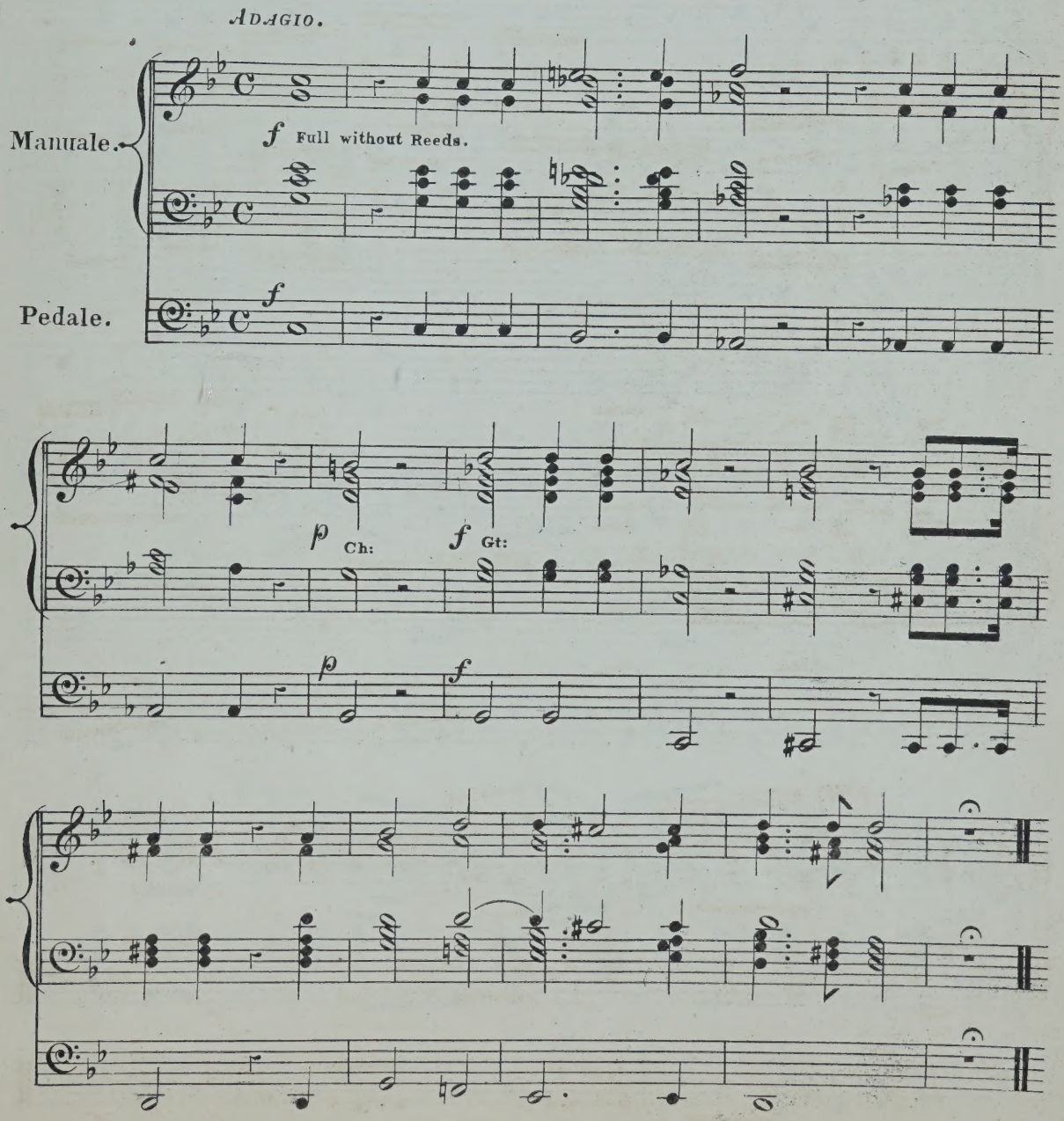



Sw: Hautboy.
Ch:
Ch:
p
Ch:
p
Bourdon 16 ft: & Violoncello 8 ft:
Ch:
Ch:
Gt: Diapns coupd to Sw:
Sw:

How are the mighty fallin!

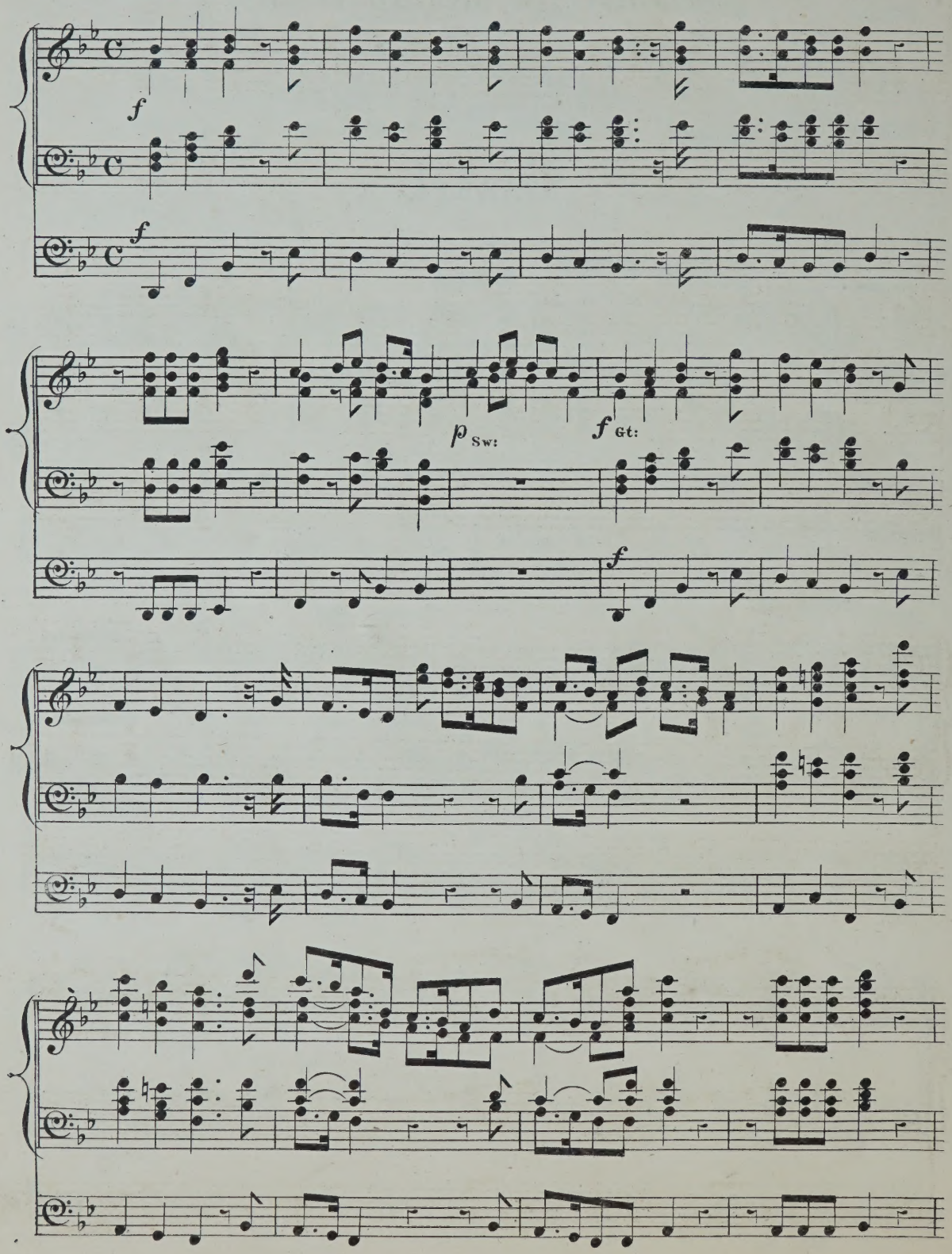
(FUNERAL ANTHEM.)

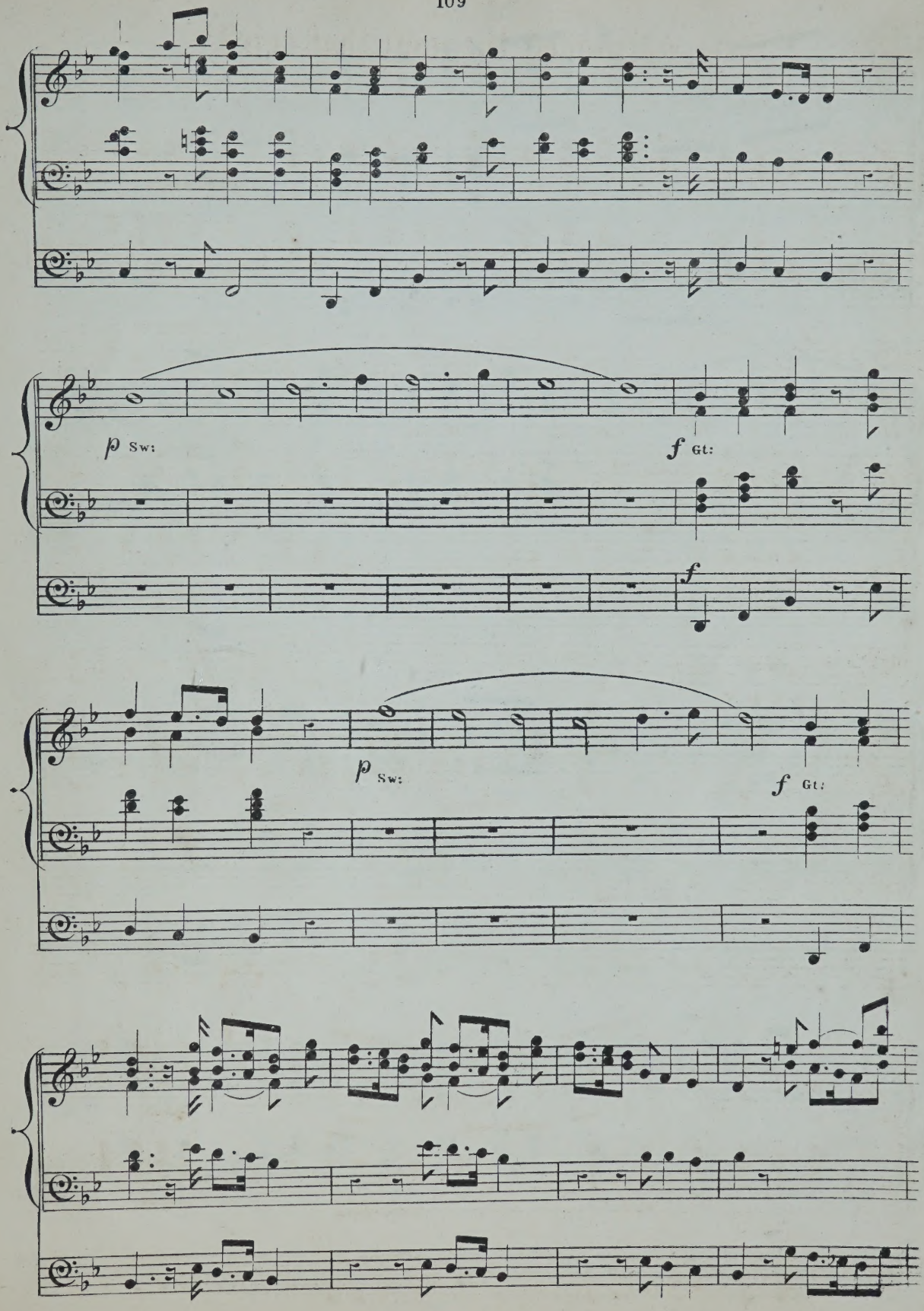
Handel.

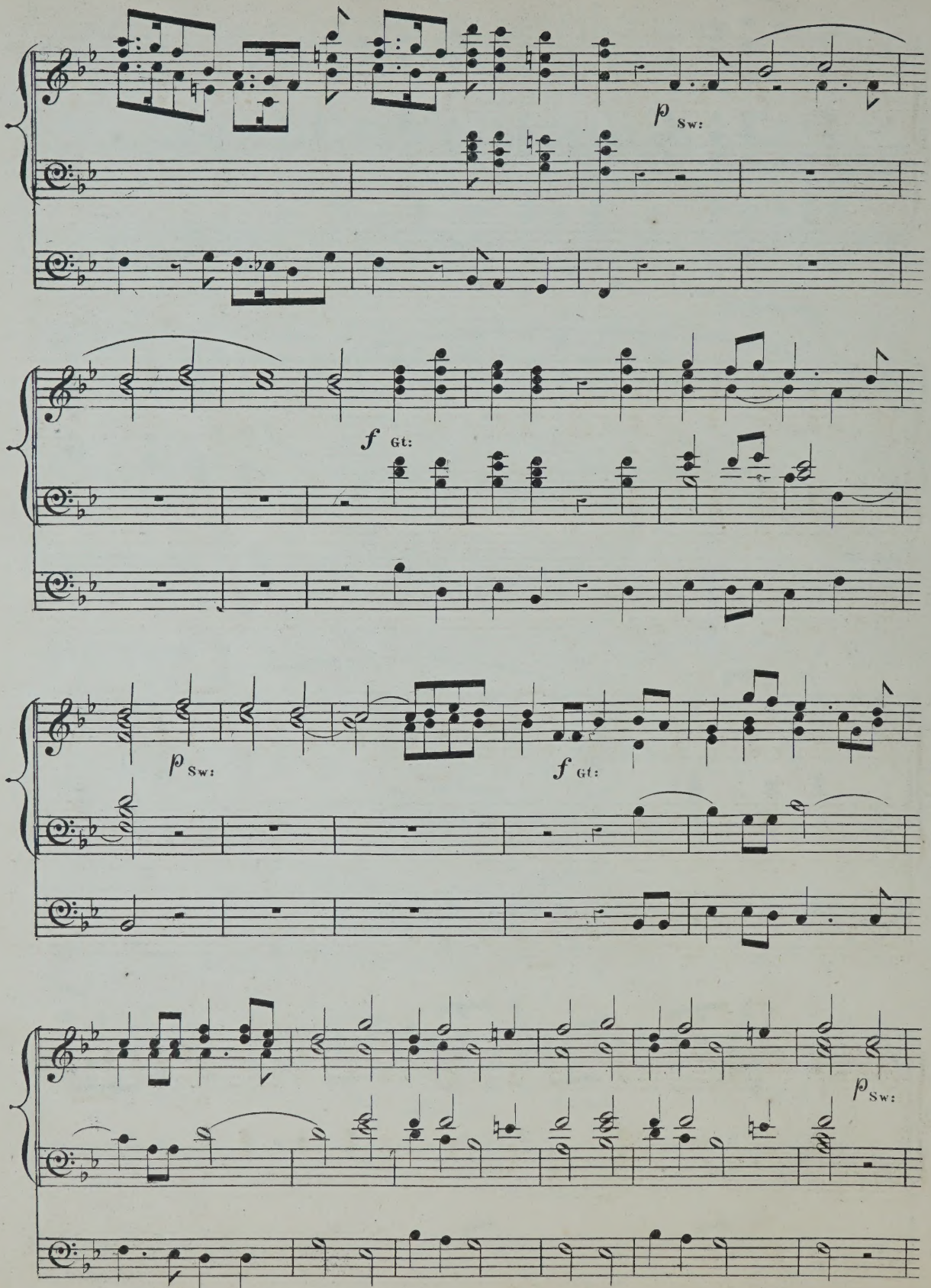


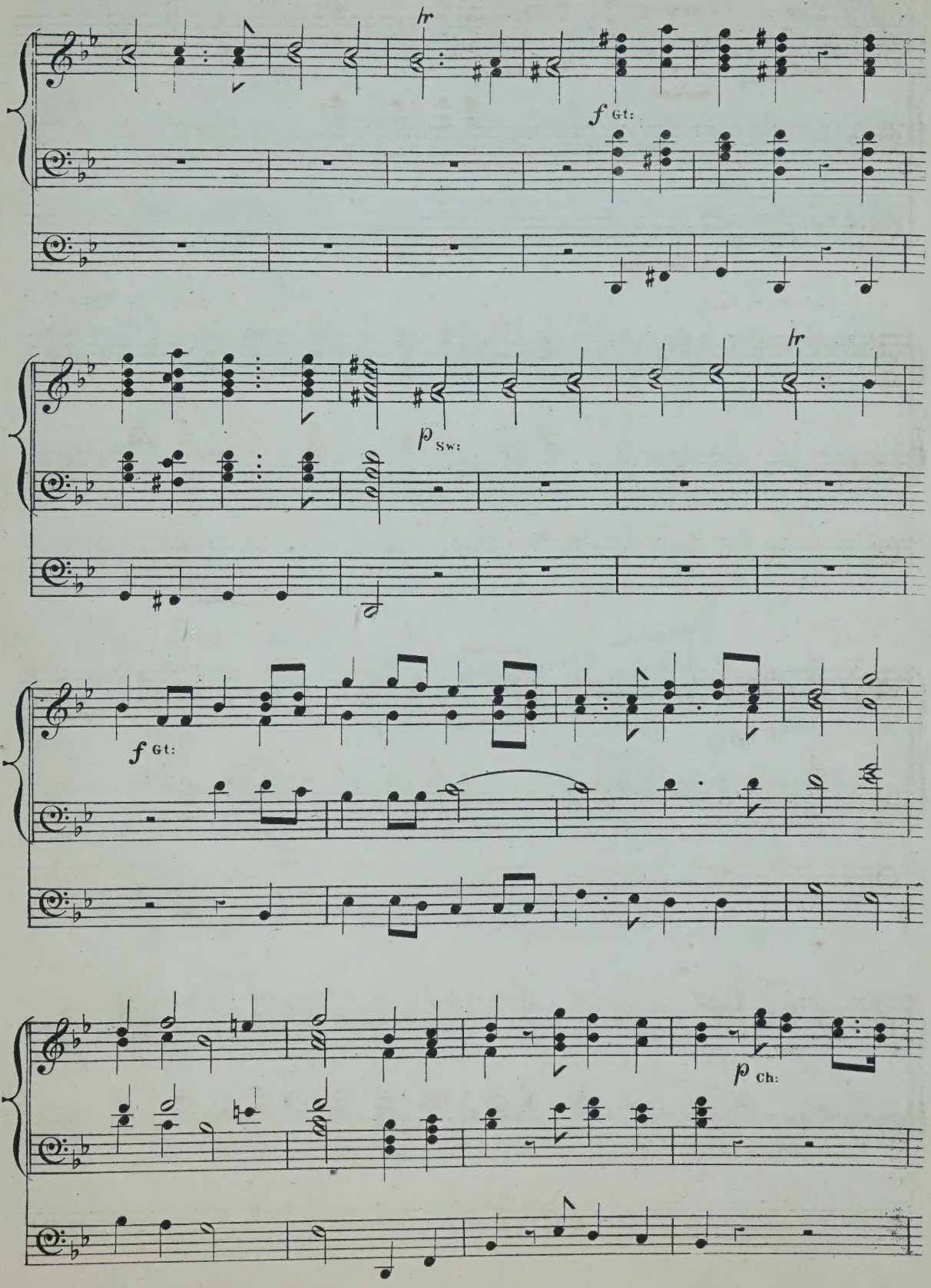
She delivered the poor that cried.

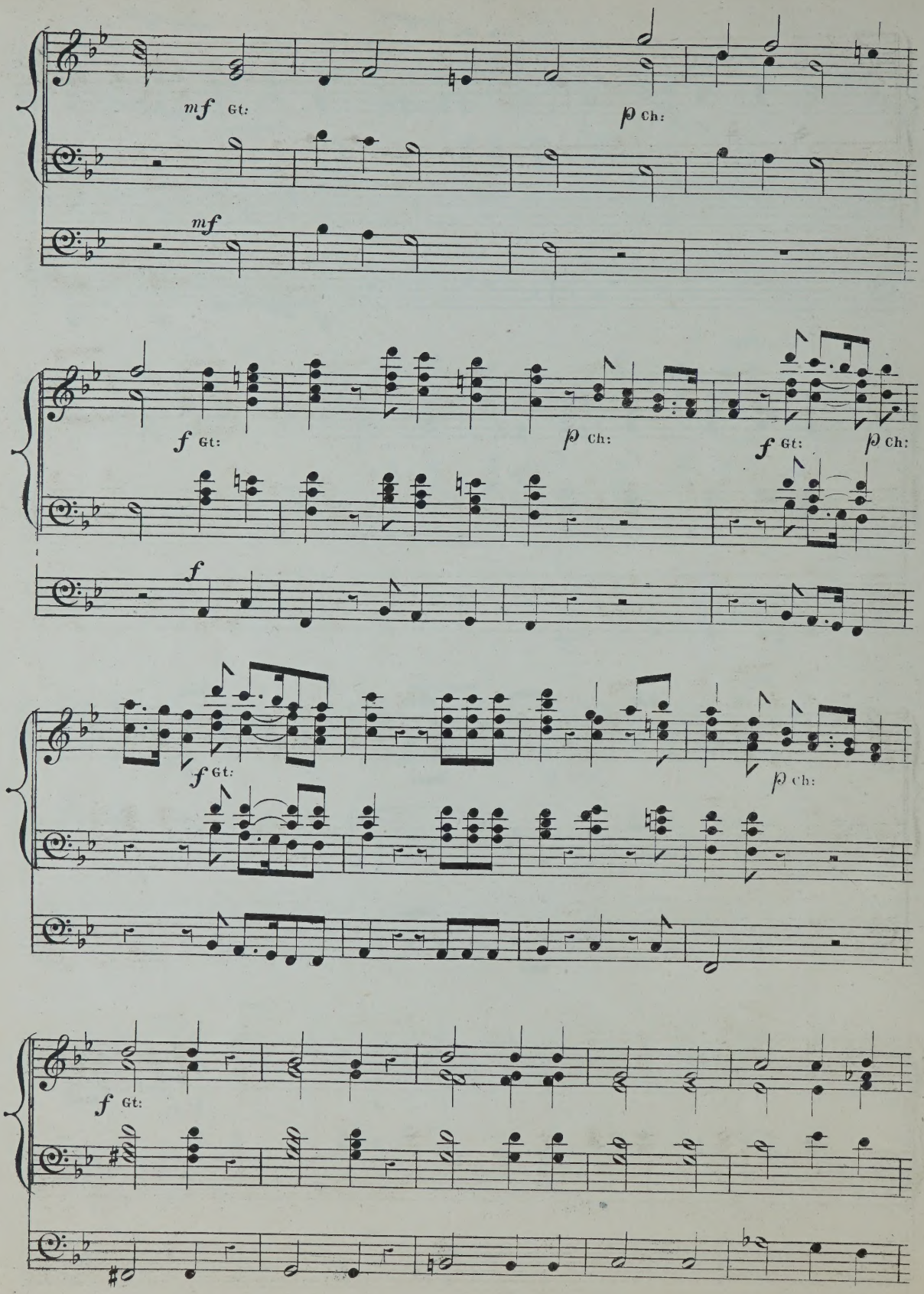
ANDANTE.

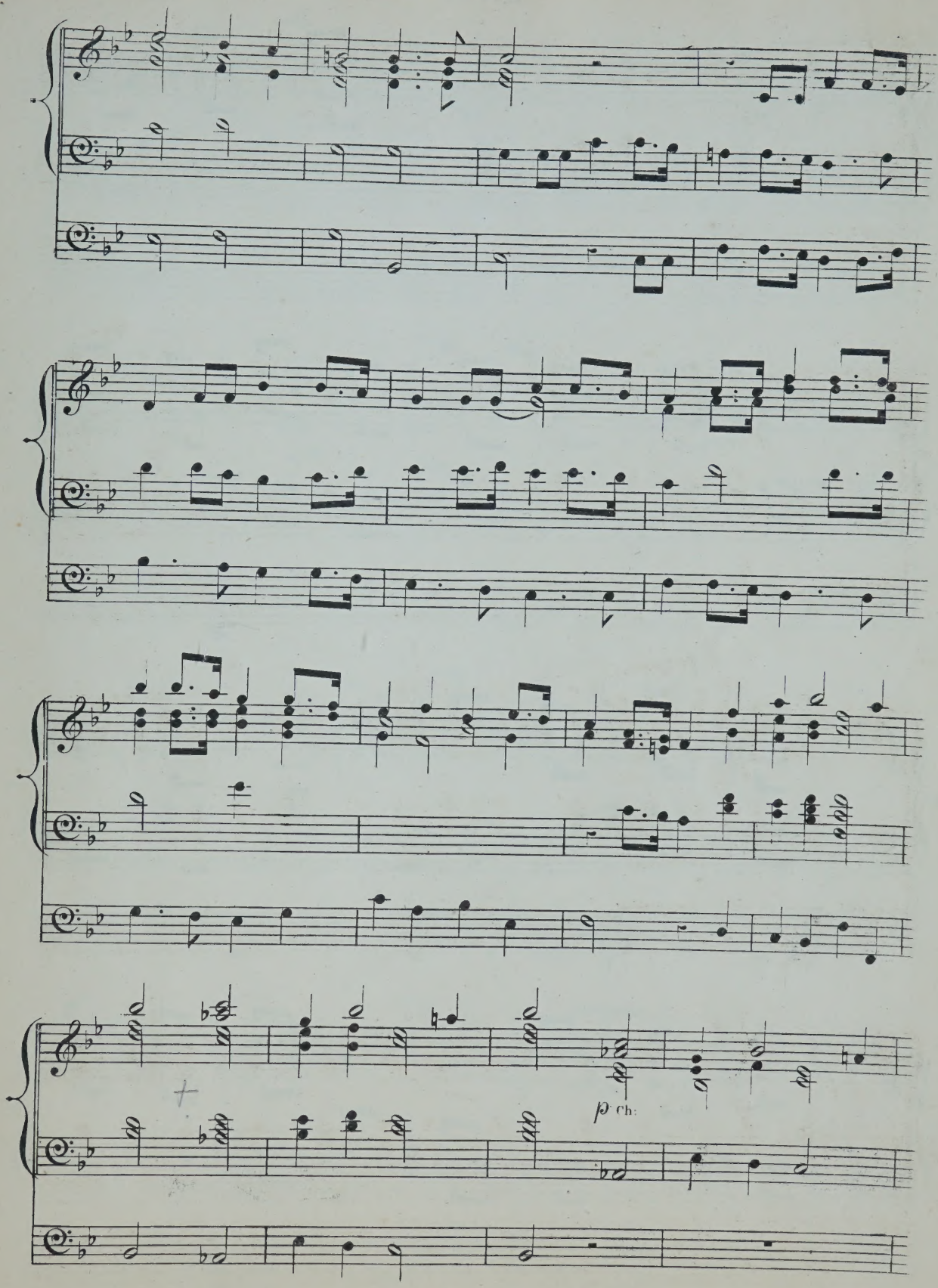


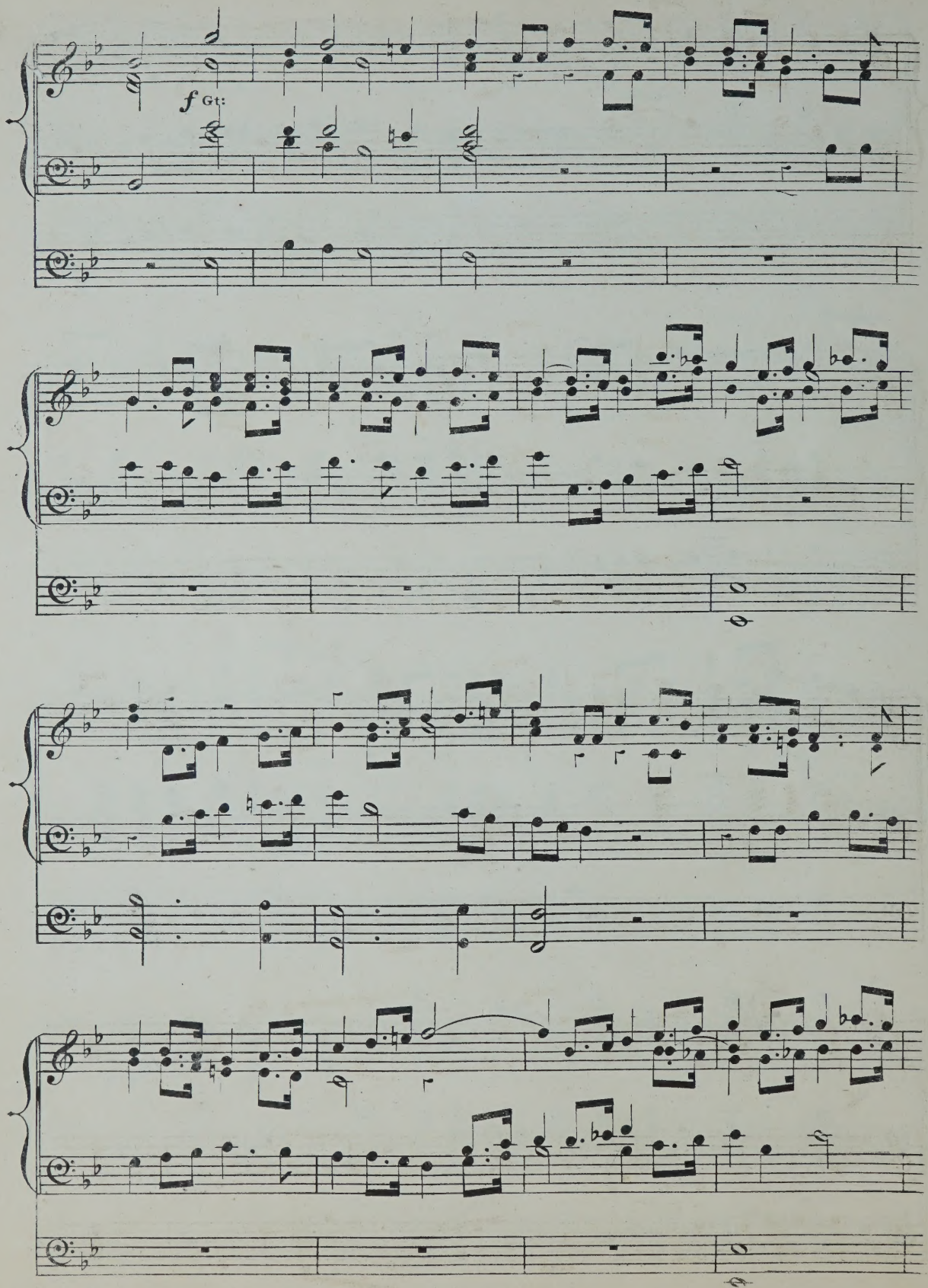

p Sw:
f Gt:
f
p Sw:
f Gt:

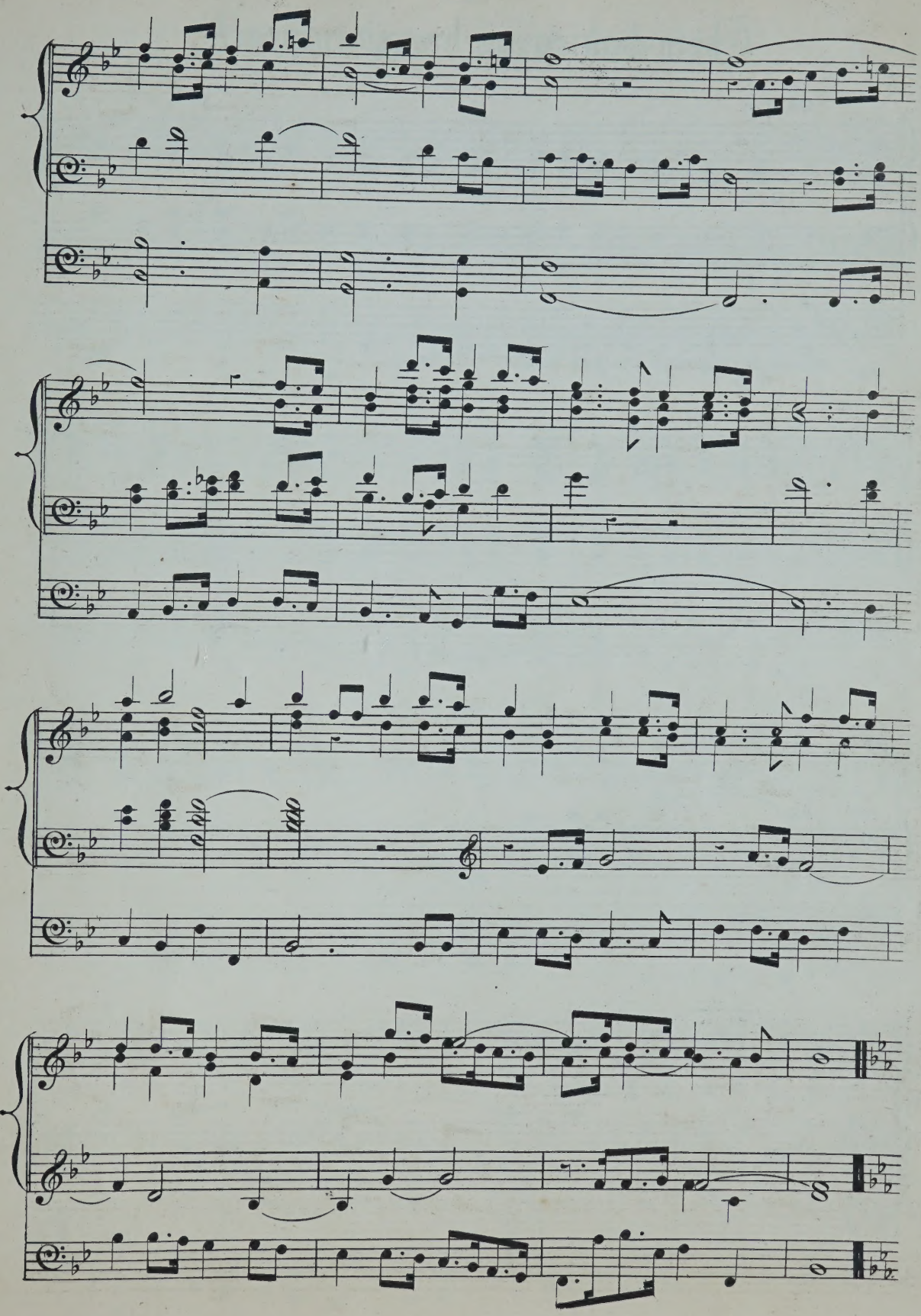

p Sw:
f Gt:
p Sw:
f Gt:
p Sw:


hr
f Gt:
p Sw:
hr
f Gt:
p Ch:

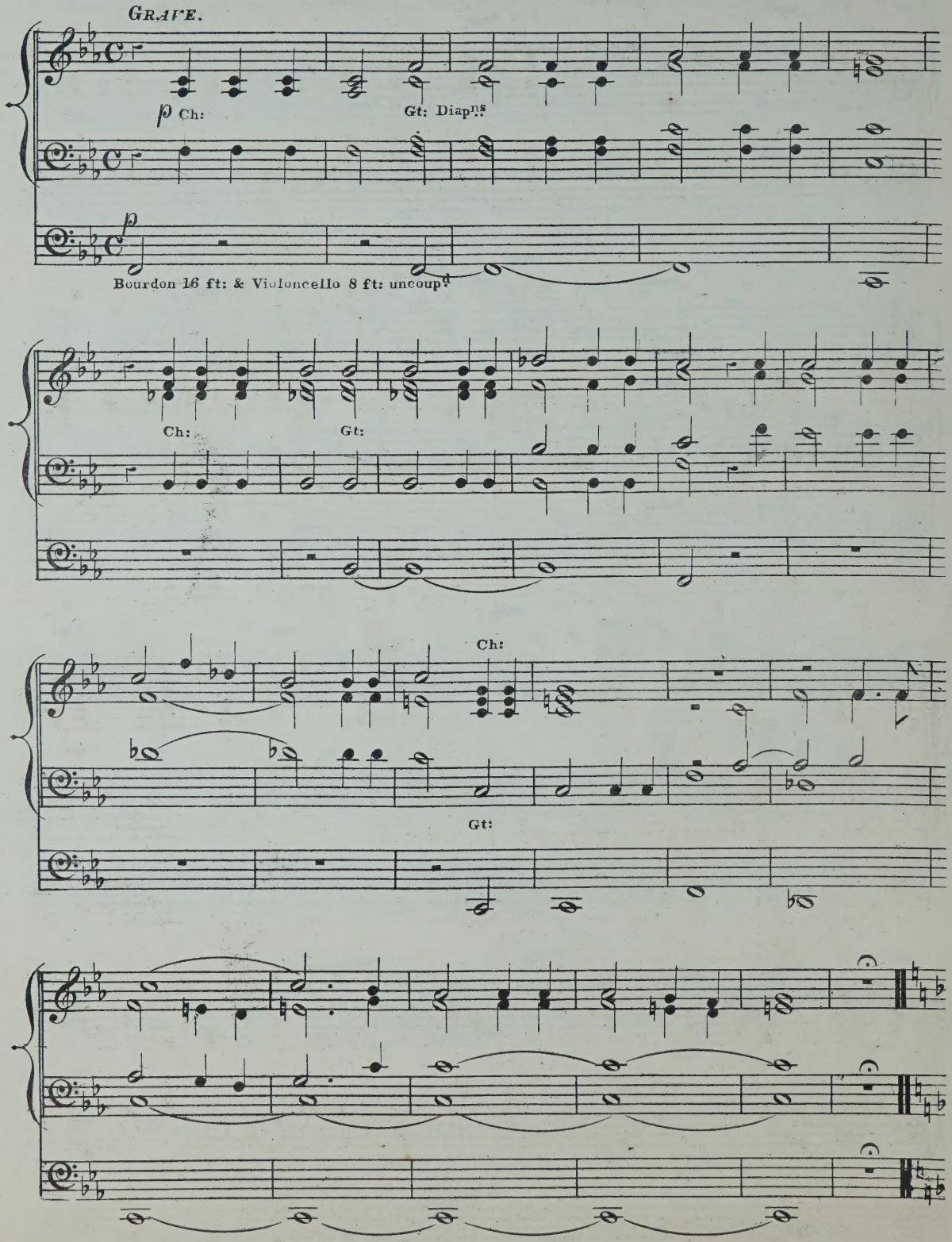

mf Gt:
p Ch:
mf
f Gt:
p Ch:
f Gt:
p Ch:
f
f Gt:
p Ch:
f Gt:


p ch:

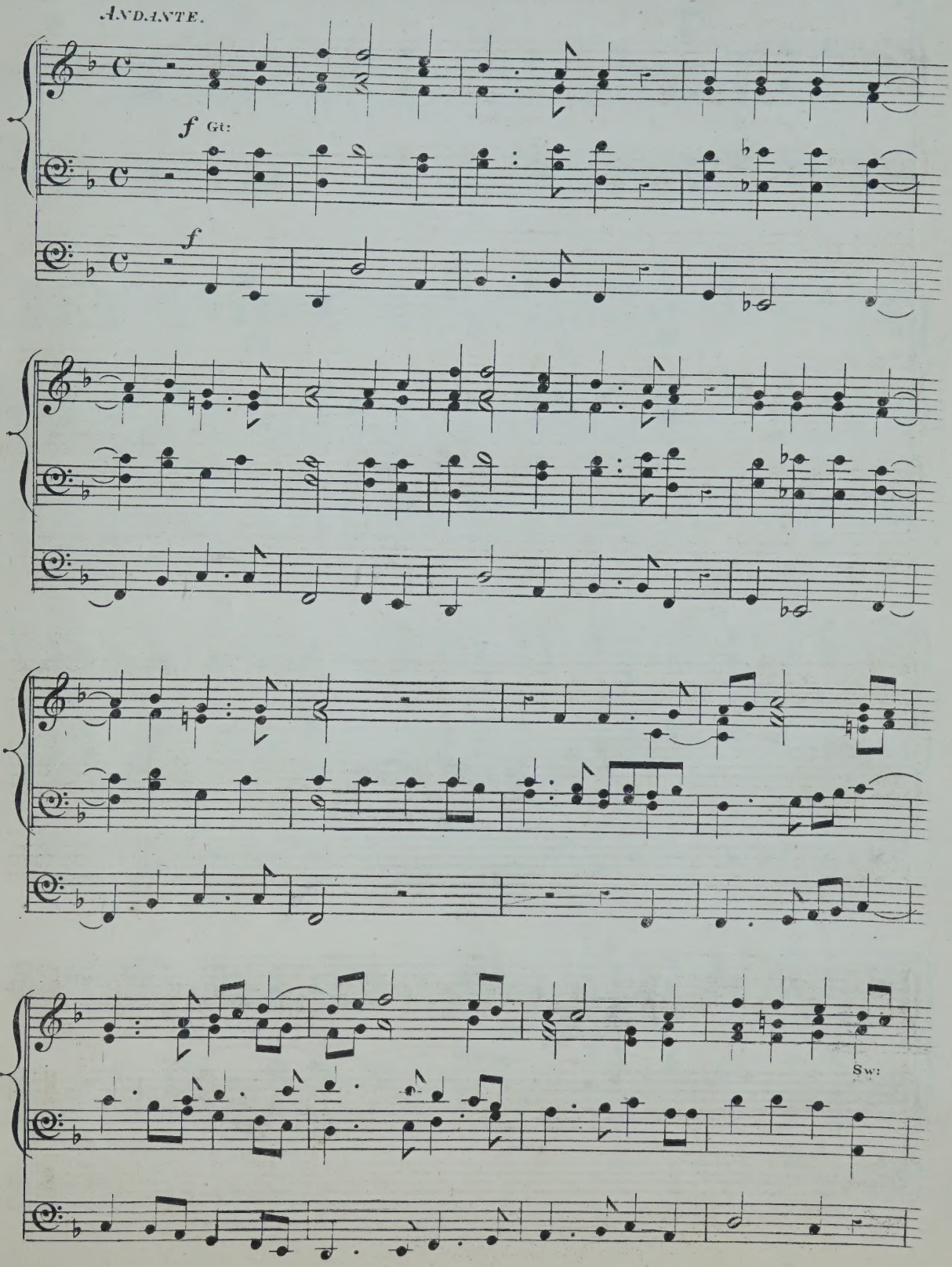

f Gt:

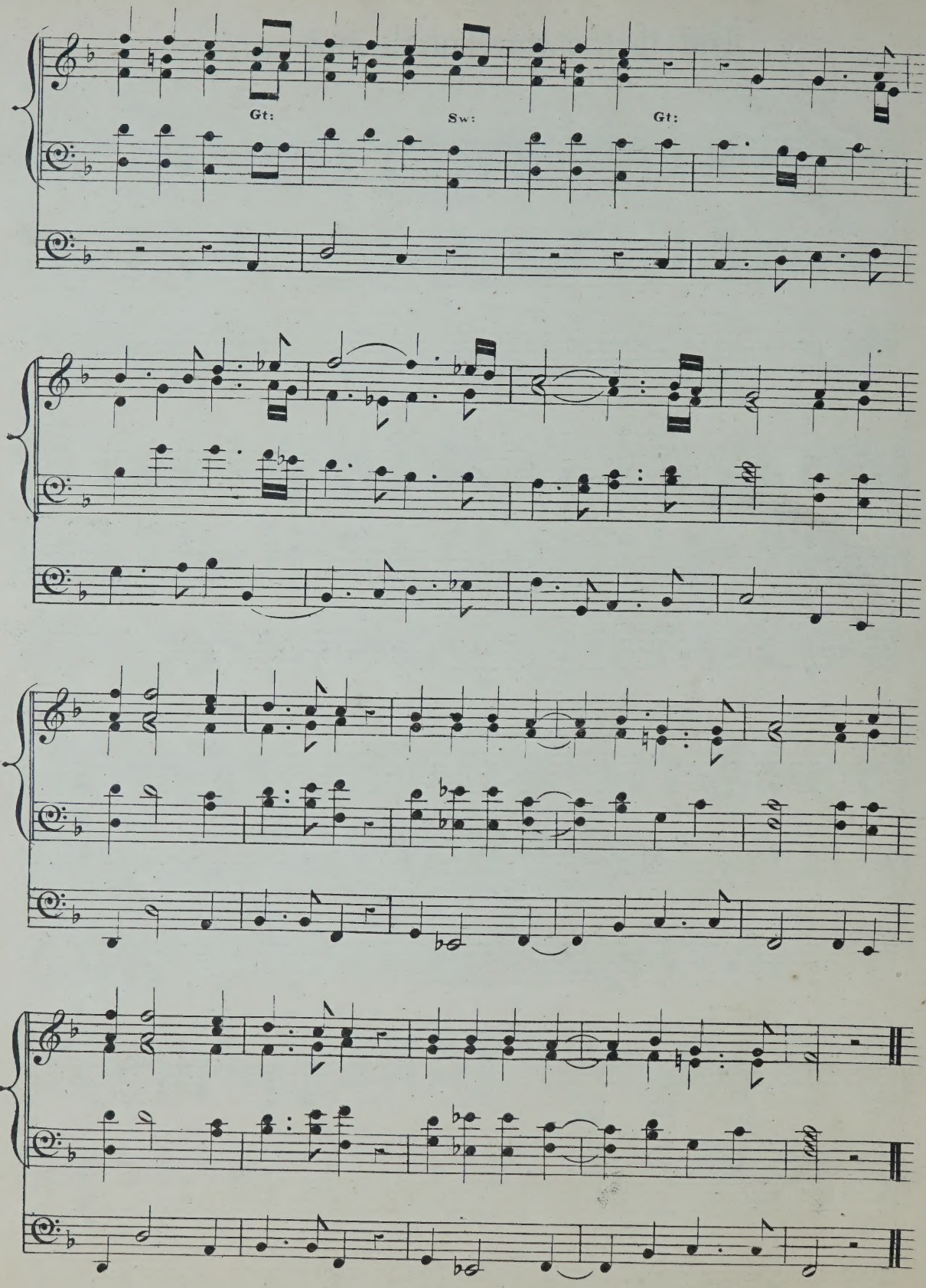


Their bodies are buried in peace.



But their name liveth evermore.




Gt:
Sw:
Gt: